

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM

Payable in advance by Cash or Post-Office Order to **DUNCAN DAVISON & CO., 244, Regent Street, London, W.**
[Registered for Transmission Abroad.]

VOL. 41—No. 38.

SATURDAY, SEPTEMBER 19, 1863.

PRICE {4d. Unstamped,
5d. Stamped.

ALFRED MELLON'S PROMENADE CONCERTS, EVERY EVENING at 8.—ROYAL ITALIAN OPERA, Covent Garden. THE LAST SIX NIGHTS.

Mlle. CARLOTTA PATTI, Mr. G. PERRIN, and Mr. SANTLEY.
The "FAUST" Selection, Solo Performers, Band of the Coldstream Guards, &c., &c.

FINAL ARRANGEMENTS.

On MONDAY NEXT, September 21, the last BEETHOVEN NIGHT.
On TUESDAY NEXT, the Second VERDI NIGHT.
On WEDNESDAY NEXT, a MEYERBEER NIGHT.
On THURSDAY NEXT, a CLASSICAL NIGHT, WEBER and SPOHR.
On FRIDAY NEXT, a FAVORITE ENTERTAINMENT.
On SATURDAY NEXT, being POSITIVELY THE LAST NIGHT OF THE CONCERTS.

For the **BENEFIT** of Mr. **ALFRED MELLON**.

Admission—ONE SHILLING.

CRYSTAL PALACE—MR. MANN'S BENEFIT CONCERT will take place on SATURDAY NEXT, 26th September.

Admission, HALF-A-CROWN.

Full particulars will be duly announced.

OPERATIC ACADEMY.

MR. HOWARD GLOVER, Composer of the Operas "Ruy Blas," "Once too Often," "Aminta," the Cantatas "Tam o' Shanter," "Comala," &c., respectfully announces that he has OPENED AN ACADEMY for the STUDY and PRACTICE of OPERATIC MUSIC. Students, besides private instruction, will have the advantage of practising together, rehearsing occasionally upon the stage of one of our Metropolitan theatres, and when sufficiently advanced of taking part in public performances. They will thus acquire a complete knowledge of all the standard operas with the dialogue, recitatives, concerted pieces, and stage business (so embarrassing to novices), which, as we have no regular provincial opera houses, it would be impossible for them to gain by any other means. The success which attended the Musical and Dramatic Academy, which Mr. Howard Glover instituted in conjunction with his mother, the late celebrated actress, some years ago, affords him reasonable ground for the belief that, with increased experience, he may again be honored with the confidence of the musical world. The study of Oratorios will also form a part of the course of instruction, and the advantages of the school will be open to efficient amateurs as to professional students. Terms 10 guineas per quarter (exclusive of the hire of music), paid in advance. A fee of half-a-guinea charged for trying the voice, and giving professional opinion. There will also be classes for the study of the Italian, French and German languages, a knowledge of which is so important to the musical artist. All applications to be made, in the first instance by letter, addressed to Mr. Howard Glover, at Messrs. Duncan Davison's Music Warehouse, 244 Regent-street.

MR. AGUILAR begs to inform his friends and pupils that he has returned to town, to resume his professional engagements.

MR. SWIFT will sing THE BANNER OF ST. GEORGE, Balfo's new and popular "Rifle Song," (the words by John Brougham, Esq.), at Mr. Alfred Mellon's Grand Volunteer Promenade Concerts, at the Royal Italian Opera House, THIS EVENING.

DOVER & FOLKESTONE.—Mrs. MEREST (late Maria B. Hawes), Miss ALLEN (Soprano), Mr. DYSON, Mr. CARTER and Mr. LAMBERT, Solo pianist and accompanist, Mr. Henry BAUMER—will appear at these Towns (a sacred, morning, and secular evening concert in each), on the 6th and 7th of October, 1863. All applications for engagements for this party, for Oratorios and Miscellaneous Concerts, to be addressed to Mrs. MEREST, 7 Adelphi Terrace, Strand, London, W.C.; Mr. DYSON, 23 Cloisters, Windsor Castle; and Mr. LAMBERT, 15 Adelaide Square, Windsor, Berks.

MR. AUGUSTUS GREVILLE'S NEW BALLADS.

OH! COME TO GLENGARIFF AND WHEN FIRST THEY MET. Price 2s. 6d. each. As sung by all the leading vocalists. Words and Music commend these ballads as two of the most elegant and refined compositions of the day.

JEWELL & Co. 104 Great Russell Street, British Museum.

"THE MESSAGE.—Easy Edition."

SIMS REEVES'S Great Song, "THE MESSAGE," is now published price 3s., with an easy accompaniment for the pianoforte, by the composer, J. Blumenthal.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

DI GIOIA INSOLITA, MDLLE. PATTI's New Waltz, sung with such distinguished success in the "Lesson scene" of *Il Barbiere di Siviglia*, is published with a character portrait of the celebrated Vocalist, by DUNCAN DAVISON & Co., 244 Regent Street.

HARMONIUM PRELUDIO TO MEYERBEER'S CANTIQUE,

"ASPIRATION,"

Composed expressly for Herr ENGEL,

Is published this day (Price 6d), by

DUNCAN DAVISON & Co., 244 Regent Street.

Just Published,

TWO SONGS, by A. F. Frere.

No. 1. "Break, break, break" (Poetry by Tennyson), 2s. 6d.

No. 2. "Dreams at Dawn" (Poetry by A. F.), . . . 3s. 0d.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just Published, price 3s.,

THE WRECK OF THE HOMEWARD BOUND, SONG.

The Poetry by JESSICA RANKEN.

Composed and Sung with distinguished success by

W. H. WEISS.

London: DUNCAN DAVISON & Co., 4 Regent Street.

MARIE D'ANNETTA'S NEW DANCE MUSIC

Characteristically Illustrated.

| | s. d. |
|--|-------|
| "The Lily of the Thames Quadrille," with cornet accompaniment . . . | 4 0 |
| "What Next Quadrilles" (Robin's Last), with cornet accompaniment . . . | 4 0 |
| "The Spirit Rapping Polka," dedicated to all spirit-rappers' mediums . . . | 3 0 |
| "The Llewellyn Waltz," dedicated to Mr. Backwell, B. M. 3rd R. W. M. . . | 3 0 |
| "Beautiful Spirit Waltz," dedicated to Mons. Louis Jullien . . . | 4 0 |

London: DUNCAN DAVISON & Co., 244 Regent Street W.

Just Published, price 4s.,

"THE PILGRIM'S PROGRESS,"

By W. H. HOLMES.

Illustration for the Pianoforte, Part I.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just published, price 2s.,

"MEMORY,"

Transcribed for the Piano by R. HOFFMAN.

REICHARDT's admired Song, "MEMORY," is now published for the Pianoforte by R. HOFFMAN.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just published, price 4s.,

ANDANTE AND RONDO BRILLANTE, FOR THE PIANOFORTE.

Composed by JAMES LEE SUMMERS.

(Dedicated to Madame ARABELLA GODDARD.)

The above admired piece, played with distinguished success by the composer at his Concert at St. James's Hall, is now published.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just published, price 3s.

**DEDICATED TO MISS AMY ROSE,
SEPARATION:
SONG.**

The Words by ANNA H. DRURY.

The Music by ANNA MARIA EDWARDS.

Sung with distinguished success by the composer at her Concert, given, by kind permission, at Mrs. Brinsley Sheridan's Mansion, Grosvenor Place.

Just published, price 4s. Splendidly illustrated,

THE FIRE BRIGADE GALOP,

Dedicated to

CAPTAIN FREDERICK HODGES.

By LIEUT. BECKER (H.F.B.) and the VOLUNTEER FIRE BRIGADES OF ENGLAND.

Composed by EMILE BERGER.

London: DUNCAN DAVISON & Co. 244 Regent Street.

Just published,

TWO SONGS by PROFESSOR GLOVER.

The Words by

LIEUT. THOMAS ACRES OGLE,

Author of,

"WILD FLOWERS OF POETRY."

No. 1.—"The heart that loves me." Price 2s. 6d.

No. 2.—"Old Erin's lovely girls." Price 2s. 6d.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

MADLLE. LIEBHART'S New and Successful Song,

"AT MORNING'S BREAK,"

(MORGEN FENSTERLN).

SUNG with such distinguished success at all the principal concerts of the season, by MDLLE. LIEBHART, is published, with English and German words, price 3s., by

DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published, Price 3s.

"PEACEFULLY SLUMBER"

(Cradle Song),

Composed and Dedicated to Miss BANKS, by ALBERTO RANDEGGER.

A Violoncello part to the above, as played by Signor Piatti, is published, price 6d. London: DUNCAN DAVISON & Co., 244 Regent Street.

Just Published, Price 4s. each.

**TO MADAME ARABELLA GODDARD,
RONDEAUX CARACTERISTIQUES,**

For the Pianoforte,

No. 1. "Allegretto Grazioso."

2. "Presto Gioioso."

Composed by W. H. GRATTANN.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just Published, Price 2s. 6d.

"THE VOICE IN THE SHELL."

Ballad written by JAMES BRUTON. Composed by JAMES LEA SUMMERS.

"This plaintive ballad is a very interesting one, and shows it to be the work of a good musician. We have no doubt it will be on every one's piano in a short time, for it is now being sung by MDLLE. Parepa, the Queen of Song, whose exquisite rendering of it, the other evening, at St. James's Hall, caused a perfect *furor*, and a redemand."—*Stratford-on-Avon Herald*.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just published, price 3s.

**TOO LATE
SONG.**

The Poetry by TENNYSON.

The Music by H. C. DEACON.

Sung by MADAME SAINTON DOLBY.

"Mr. Deacon's 'Too Late,' is an ambitious and impassioned setting of the Laureate's lyric of 'The Foolish Virgins.' Despair and entreaty are in it."—(*Athenaeum*).

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

SIMS REEVES'S NEW SONGS,

"THE MESSAGE"

AND

"GOOD MORROW, LOVE, GOOD MORROW,"

(HEYWOOD, 1608).

Composed for him by BLUMENTHAL, sung with distinguished success, and invariably encored, are published, price 3s. each, by Duncan Davison & Co., Regent Street, W.

TWO SONGS by JACQUES BLUMENTHAL,
composed expressly for

MR. TENNANT.

"My Sweet Sweeting." The poetry from a MS. of the time of Henry VIII. 3s.

"Twilight Song." The poetry by Barry Cornwall. 3s.

London: DUNCAN DAVISON and Co., 244 Regent Street, W.

MR. WILBYE COOPER'S NEW SONG,

"GOOD NIGHT! SWEET DREAMS BE THINE."

Composed for him by GEORGE B. ALLEN, sung with great success, and always encored, is published, Price 3s.,

By DUNCAN DAVISON & Co., 244, Regent Street, W.

MISS JULIA ELTON'S NEW SONG,

"SOFTLY SLEEP, MY PRETTY DARLING."

Arranged from an Indian Melody, (the Ayah's Song, or Indian Lullaby), sung with great success, and invariably encored, is published (for Mezzo-Soprano or Contralto), Price 3s.,

By DUNCAN DAVISON & Co., 244, Regent Street.

NEW AND REVISED EDITION.

Price 12s.

THE VOICE AND SINGING

(The formation and Cultivation of the Voice for Singing).

BY ADOLFO FERRARI.

"One of the most scientific and practical musical works that has appeared, is one entitled 'The Formation and Cultivation of the Voice for Singing,' by Adolpho Ferrari. Proceeding on the principle that every one who can speak can sing, it gives the actual means of cultivation, from the simplest elements of vocal sound, omitting, in the first place, those preliminaries as to time, intervals, and qualities of voice which embarrass the young beginner, and proceed in the exercises afforded, as soon as the power of sustaining the natural tone of voice is acquired, to acquire proper flexibility for varied articulation, the piano now being introduced, and rules for practice given, and illustrations afforded that must advance the pupil to all the excellence in facility of execution of which he is capable. Signor Ferrari is one of our most eminent teachers, and the work proves his scientific ability."—*English (Natal) News*.

London: DUNCAN DAVISON & Co. 244 Regent Street.

BALFE'S POPULAR SONG, "KILLARNEY." The
Poetry by EDMUND FALCONER, Esq. Price 3s.

"The public, who so long appreciated it when heard on the theatrical boards, cannot fail to be struck not only with the charm of its simple and thoroughly Irish melody—substantiating its claim to its title of 'Killarney'—but also with the still rarer charm of its being associated with words so full of poetical grace and sentiment that surprise is no longer felt at the inspiration given to the composer of the music, particularly when it is known that they are from the elegant pen of Mr. Falconer."—*Liverpool Journal*.

London: DUNCAN DAVISON and Co., 244 Regent Street, W.

Just Published, Price 10s. 6d.,

TRIO IN D MINOR

FOR PIANOFORTE, VIOLIN, AND VIOLONCELLO.

DEDICATED TO CLARA ANGELA MACRONE,

BY KATE THOMPSON.

Played by the Composer, and also by Mr. Walter Macfarren, at his Morning Concert, Hanover Square Rooms.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

LÉONIE TONEL,

(COMPOSER OF THE POPULAR "PEARLS AND DIAMONDS.")

TROIS MORCEAUX POUR LE PIANOFORTE.

- | | | |
|--|---------|---------------|
| No. 1. "Pendant la Valse," Scène dramatique. | Op. 26. | Price 2s. 6d. |
| 2. "La Coupe en Main," Brindisi. | Op. 27. | Price 2s. 6d. |
| 3. "Vision," Romance Sans Paroles. | Op. 28. | Price 2s. 6d. |

COMPOSÉS PAR LÉONIE TONEL.

(Copyright.)

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

WORCESTER MUSICAL FESTIVAL.

(By our own Reporter.)

FRIDAY, Sept. 11, 1863.

Do the Worcesters really care about good music? If so, why was such a noble work as Beethoven's No. 8 Symphony placed (as was also the Mozart Symphony in D, on Tuesday) at the commencement of a concert, instead of the post of honor, the beginning of the second part? No wonder the execution was careless, that there was an utter want of delicacy and a total absence of light and shade throughout. What encouragement is there for an orchestra to attempt a "piano," which it would be utterly impossible to hear for the confusion and noise occasioned by the late arrivals struggling into their seats, squabbling with stupid officials who have to hunt all over the room to find which particular seat is represented by any given number, and, if placed, gossiping in a pretentiously loud tone to their immediate neighbours? With such a band as has been assembled here this week, the orchestral symphony should form one of the most attractive features of the evening, and "more in sorrow than in anger," do I record the fact that the most trumpery commonplace ballad finds more favor in the eyes, or rather ears, of the *élite* of the cider counties, than the grandest productions of the master minds of their age. For my own personal satisfaction, I am glad to say that a solo ("Oh, in pity, be moved by my grief") and the succeeding chorus from Gluck's *Orfeo*, together with the overture and a selection from *Guillaume Tell*, varied the otherwise monotony of a programme generally in keeping with its two predecessors. In the overture to Rossini's *chef d'œuvre* the band took the matter in their own hands, and, with a resolute independence of the (*soi disant*) conductor, gave the Royal Italian Opera reading, taking the last movement with such tremendous vigour that the audience, not generally very enthusiastic, woke up, and as one man—or perhaps rather I ought to say as one woman, seeing how large a proportion the fairer sex bore—gave vent to a most unanimous *encore*, which was responded to by a repetition of the last movement, with (if possible) increased energy. There were no *encores* in the first part of the concert, but M. Sinton's fantasia on airs from *Rigoleto* pleased the hearers to such extent that, had not his modesty been in exact proportion to his talent, a repeat would have been inevitable. In the second part, however, besides the "*bis*" already mentioned, "Ah vous dirai je," by Madame Lemmens-Sherrington (flute obligato, Mr. Pratten), and "The Savoyard's Return" (Piaïti), by Mr. Sims Reeves, were both so well sung, and so continuously applauded, that nothing was left for the singers but to comply, and re-sing. But for the late period of the evening, and the number of pieces, the audience would have insisted upon Mr. Santley repeating "Oh, ruddier than the cherry," his superb singing of which only makes me the more anxious to see *Acis and Galatea* once more on the stage, with Mr. Santley as "the one-eyed monster, Polyphe." How fluently Mdle. Tietjens sings "Il baccio" I need hardly tell your readers, and that Signor Arditi's catching waltz delighted all present is a circumstance not difficult to account for. "God save the Queen," (harmonized by Dr. Elvey), with Mesdames Tietjens, Sinton-Dolby, Messrs. Wilbye Cooper and Santley singing the principal parts, brought this too lengthy and not too interesting concert to a close. To-day the never-failing attraction of *The Messiah* has drawn together the largest attendance of the week. Official sources have not yet furnished me with the exact number present, but I should say considerably over 2000, as not only was every part of the body of the cathedral filled to overflowing, but all the seats in the choir, the intervening transepts, the space under the orchestra, and every available corner had its tenants, many of whom were content to stand the whole time, devoutly listening to Handel's never-dying strains. To quote the criticism of the *Ironbridge Independent*, I might say of the performance of the *Messiah*, "as usual, but of course better." I never heard the choruses given with greater precision or more invariably in tune, while all the principals so often named (with the exception of Mr. Wilbye Cooper) took part in the great Christian epic-singing "with their accustomed excellence."

Some of the local papers are rather severe upon the remarks of the London critics. However, as I find one provincial scribe speaking of Mendelssohn's *Walpurgis Night* as "eccentric music," another describ-

ing the Wedding March as "noisy," and a "very good thing to finish a concert with when people are tired and anxious to reach their carriages," while a third informs its readers that "Il bacio" was composed for Mdle. Tietjens, those gentlemen who, at considerable expense and inconvenience, travel some hundreds of miles to benefit these charities may console themselves with the reflection that they are at least abused in good company.

The ball at the Guildhall was, as it always is, a very gay and brilliant affair, which was kept up with great spirit until a very long way into the "small hours," the band under the able direction of Mr. Coote (a veritable Costa in the conduct of dance music) being universally pronounced the best ever heard in Worcester, while the selection was in every way worthy the occasion. To the courteous and bountiful hospitality of the Deanery I have already borne testimony, and I am informed that open house was the general rule of the week. Below I append some statistical information, which conveys the gratifying fact that the attendance has been more than 2000 in excess of those present in 1860, and yet, singular to say, the collections were larger with the less than with the greater number. This, however, will be more than compensated for by the surplus, which is expected to reach to a sum higher than has ever been known since the festival at which George III. attended, when something like £500 was the nett profits. The collections go to the charity intact; the surplus (a very rare event) is invested in the funds, of course producing a regular revenue for the widows and orphans of the clergy of the dioceses. That the festival has proved the most successful on record is now unquestionable, and that very much of that success is due to the unwearied activity of the secretary, the Rev. Robert Sarjeant, is a fact equally patent to all who know what an onerous office it is that he holds. Like his no less zealous compeer at Gloucester (Mr. J. H. Brown), Mr. Sarjeant begins his preparations twelve months beforehand, and from September 1862 till the present time has worked unceasingly, and with a result of which he may justly say, "Finis coronat opus," while his polite and ready attention to all with whom he is brought in contact at once stamps him as especially the right man in the right place.

The following is a comparative statement of the daily collections and attendance in the Cathedral, and at the concerts in the evening, at this and the immediately preceding Worcester Festival:—

| | Collected. | | | Attendance. | |
|-----------------|------------|----|----|-------------|-----------|
| | £ | s. | d. | Cathedral. | Concerts. |
| Tuesday | 355 | 5 | 6 | 1,351 | 540 |
| Wednesday | 229 | 2 | 6 | 1,071 | 800 |
| Thursday | 255 | 5 | 1 | 1,536 | 820 |
| Friday | 285 | 5 | 3 | 2,416 | — |
| | £1,124 | 18 | 4 | 6,374 | 2,160 |

Additional receipts afterwards raised this amount to £1214 8s. 7d.

| | Collected. | | | Attendance. | |
|-----------------|------------|----|----|-------------|-----------|
| | £ | s. | d. | Cathedral. | Concerts. |
| Tuesday | 250 | 0 | 0 | 1,660 | 570 |
| Wednesday | 333 | 11 | 8 | 1,780 | 860 |
| Thursday | 240 | 10 | 5 | 2,198 | 860 |
| Friday | 240 | 11 | 4 | 2,650 | — |
| | £1,064 | 13 | 5 | 8,288 | 2,290 |

Additional receipts are expected as usual to raise this total.

We add, as a matter of record, a return of the collections made at the last 25 Festivals for the Clergy Widows and Orphan's Charity.

| | | | | | | | |
|---------------------|-------|----|----|---------------------|-------|----|----|
| 1839—Worcester... | £953 | 3 | 6 | 1853—Gloucester ... | 805 | 15 | 0 |
| 1840—Hereford ... | 1,061 | 2 | 1 | 1854—Worcester ... | 1,024 | 0 | 0 |
| 1841—Gloucester ... | 643 | 18 | 6 | 1855—Hereford ... | 914 | 0 | 1 |
| 1842—Worcester ... | 1,061 | 1 | 0 | 1856—Gloucester ... | 867 | 0 | 7 |
| 1843—Hereford ... | 901 | 13 | 0 | 1857—Worcester ... | 1,025 | 0 | 0 |
| 1844—Gloucester ... | 648 | 17 | 0 | 1858—Hereford ... | 1,064 | 3 | 4 |
| 1845—Worcester ... | 850 | 0 | 0 | 1859—Gloucester ... | 1,034 | 5 | 8½ |
| 1846—Hereford ... | 843 | 0 | 0 | 1860—Worcester ... | 1,214 | 8 | 7 |
| 1847—Gloucester ... | 686 | 2 | 11 | 1861—Hereford ... | 1,047 | 12 | 7 |
| 1848—Worcester ... | 969 | 0 | 0 | 1862—Gloucester ... | 1,002 | 12 | 3 |
| 1849—Hereford ... | 910 | 0 | 0 | 1863—Worcester (not | | | |
| 1850—Gloucester ... | 864 | 6 | 6 | including expected | | | |
| 1851—Worcester ... | 1,010 | 3 | 7 | donations) | 1,064 | 13 | 5 |
| 1852—Hereford ... | 900 | 0 | 0 | | | | |

P.S.—I have not heard anything of Earl Dudley's cheque.

H. C.

NORWICH MUSICAL FESTIVAL.

(From our own Reporter.)

Norwich, Tuesday, Sept. 15th.

I suppose I ought to begin by saying that the "sound of Worcester Festival is still ringing in my ears," but my tympanum being merely of ordinary construction has ceased to vibrate with the notes I heard in the Cyder city, and I will simply remark with the Duke's Motto "I am here." Before noticing the performance of last evening, I should observe that this is the 14th triennial meeting at this city, the object being in aid of the funds of the twelve principal charities in the county, viz., the Norfolk and Norwich Hospital, the West Norfolk and Lynn Hospital, the Yarmouth Hospital, the Norwich Dispensary, the Eye Infirmary, the Blind Hospital, the Sick Poor Society, the Lying-in Charity, the District Visiting Society, the Shipwrecked Mariners' Association, the Society for Decayed Tradesmen, and the Jenny Lind Infirmary.—£9070 having been handed over to these institutions since the 1st Festival in 1824.

The Patrons are the Queen, the Prince and Princess of Wales, the Duchess of Cambridge, the Duke and Princess Mary of Cambridge; the Lord Lieutenant of the County; the Earl of Leicester is the President, the list of Vice Presidents being unusually strong, fifty-six in number, including a large proportion of the nobility and influential gentry of the district. The officials consist of Lord Suffield, chairman of the general committee, Lieut. Colonel Custance, deputy-chairman; Dr. Copeman, chairman of the sub-committee of management; Mr. Hay Gurney, deputy-chairman; Mr. Blake, treasurer; and lastly, Mr. J. O. Howard Taylor, who has this year succeeded Mr. Roger Kerrison, as Honorary Secretary. From this it must not be inferred that the last named gentleman has altogether retired from the scene of those labors which for so many years he has performed with such service to the Festival, and honor to himself. On the contrary, Mr. Kerrison is still the most active member of the committee of management, and is just as indefatigable as ever in his attentions to everybody, heartily greeting old faces, and cordially welcoming new to the fine old city of which he is so justly proud. Two novelties will be submitted this week, the first a sacred drama, *Joash* (rehearsed yesterday). Mr. Silas, whose symphony at the Musical Society of London was so completely successful, and a cantata by Mr. Benedict (rehearsed to day), composed expressly for this festival, entitled: *Richard Cœur de Lion*, a subject which Grétry made use of for an opera, *Richard, O mon Roi*, being a stock piece with our lively and not over charitable neighbors.

Since the last festival, the room in which the musical celebrations are held, has undergone an entire renovation internally and externally, and the following description may not be unacceptable:—St. Andrew's Hall, once attached to the Monastery of the Black Friars, is a noble structure in the Perpendicular style of architecture, with some parts of earlier date. It was erected towards the beginning of the fifteenth century, probably at the same period as the west front of the Cathedral. The building consists of a nave 124 ft. by 32 ft., with large west window and door under; a north aisle, 124 ft. by 16 ft., with six elegant tracery windows, each of four lights, and a door at north-west end, communicating with the beautiful cloister belonging to the old monastery, each end of the aisle having a three-light window; a south aisle, having six tracery windows, five being three-light of decorated character, and the sixth or easternmost being four-light and Perpendicular in style. The principal entrance was always through a porch on the south side, but this has long since disappeared. The original south-west door into the Hall is however still remaining, and in use as the main entrance to the building. The nave is divided from the aisles on either side by six lofty molded columns, having handsome molded arches over, above which is a clerestory pierced by fourteen handsome four-light tracery windows, of Perpendicular character. The nave roof consists of Hammer beams and arched ribs, deeply molded; with molded intermediate timbers and portions—the rafters, which were originally exposed, are now plastered beneath, and form oblong panels. The aisle roofs are formed of straight timbers molded, and divided into panels as last described—the principal timbers having circular brackets filled with tracery. As considerable alterations, improvements, and decorations

have lately been effected, it may be well to allude to them briefly.—The roofs have been entirely stripped, thoroughly repaired, and covered with new lead. The internal decoration of the roof has a very light and elegant effect, the panels are colored deep blue, filled in with gold stars; the hollow molded parts of the timbers are colored of a bright vermilion, those forming the arched ribs of roof, and those surrounding the clerestory windows being ornamented with gilt flowers at stated distances; and the lower members of the arch ribs being colored alternately drab and oak color in a spiral form, to develop its rounded character. The decoration of the aisles include the blue panels and gold stars, together with the vermilion in the hollows of moldings—the remainder being oak color. The lighting of the Hall is effected by nine magnificent brass coronae, pendent from the centres of roof timbers—the nave being provided with three of large size, and the aisles having each three of smaller diameter—the effect when lighted up being truly beautiful, bringing out the colored and gilt decoration of the roof to the greatest advantage. It should be stated that several excellent rooms have been erected on the north side for the use of Committees, and as retiring rooms. The whole of the internal stonework has been scraped and restored, including the beautiful moulded bases of the columns which had been nearly destroyed. The east wall of the nave has been entirely removed, and a magnificent stone arch, nearly the entire breadth of the nave, has been inserted, by which the space, formerly known as the tower of the Dutch Church, is added to the Hall; within this increased space, and extending as far as the dais in front, the organ and orchestra are placed, by which arrangement, accommodation for nearly 300 additional sittings have been obtained in the Hall. A new western window, of great beauty, has been erected instead of the old one, and is thrown open to the Hall, producing an internal effect which it is impossible to convey to those who have not seen the Hall with the west window thrown open to the interior. The whole of the aisle windows at north, south, and east have been restored and re-glazed; and the walls repaired and faced with flintwork. A new south porch of suitable character has been erected in connection with the principal door. The west wall has been almost re-built and flint-faced, and a spacious and handsome door provided under the great west window. The contractor for the whole of the work, decoration, &c., is Mr. J. W. Lacey, of this city; Mr. Joseph Stanley, also of this city, having executed the whole of the mason's work. Messrs. Hart and Son, of London, supplied the brass coronae; the pipes and fittings were executed by Mr. Pank, of Norwich; and the whole has been carried out from the designs and under the superintendence of Mr. Barry, the architect to the Corporation.

The band, chiefly selected from the London orchestras, consists of 14 first and 14 second violins, 11 violas, 9 violoncellos, 10 double basses, and 2 harps—60 stringed in all, with the usual complement of wood, brass and percussion, making a total of 98 players. The amateur element is comprised in this number, for amongst the double basses are the names of Sir A. R. Macdonald, Bart., Major Gerard, and W. Howlett, Esq., Dr. Copeman (violoncello), the Hon. H. J. Coke (first violin), the Noverres, &c. The professional executants are of the first class, namely, Messrs. Sainton, Blagrove, Carrodus, Viotti Collins, Dando Kettenus, H. C. Cooper, Day, Hill, Watson, Newsham, Dr. Chipp, Clementi, Webb, Glanville, Trust, Westrop, Thompson, Paque, H. Chipp, Guest, Goodban, W. F. Reed, Howell, Severn, Mount, F. S. Pratten, Pratten, Card, Barret, Nicholson, Lazarus, Maycock, Hauser, Anderson, C. Harper, T. Harper, Hawkes, Antoine Healey, Chipp, Seymour, &c. The chorus is mainly local—their chorus-master, Mr. J. F. Hill. Some voices from the London and cathedral choirs have been superadded, so that about 275 effectives may be relied upon, divided into sections of 76 trebles, 60 altos, 64 tenors, and 75 basses. Mr. Goodwin is librarian, and Mr. Harcourt will play the organ. The principal vocalists are Mdlle. Tietjens, Madame Lemmens-Sherrington, Madame Weiss, Miss Wilkinson, Miss Palmer, and Madame Trebelli Bettini; Messrs. Sims Reeves, Montem Smith, Santley and Weiss; Signors Bettini and Bossi. The whole contralto music falls to Miss Palmer, who is decidedly overtaxed, and while Madame Sainton Dolby remains unengaged in London, I cannot but think this very important post is inadequately filled. This without any disparagement

to Miss Palmer, who is a most painstaking and conscientious singer.

With a view to afford a larger section of the public an opportunity of attending the festival, *Judas Maccabaeus* was given last night at what is considered cheap prices, i.e., the same as charged for stalls and gallery at the Sacred Harmonic Society—who, by the way, I am glad to learn, have settled their differences with Mr. Reeves by engaging him for the forthcoming season. The hall was filled to repletion, and as this county is proverbial for its female beauty, was set off to the best advantage, the portraits of bygone mayors seeming to look down from their frames with complacent satisfaction, while Beechey's likeness of Nelson (of whose birthplace this county justly prides itself), was decorated with laurels, and the whole scene was of a thoroughly light and cheerful character. Upon Mr. Benedict's appearance in the orchestra he was greeted with long and hearty plaudits, in which band and chorus most cordially joined, showing that he is deservedly as great a favorite with his professional brethren as he is with the public at large. "God save the Queen" was then given, the first verse with full chorus, the second as a quartett (Mdlle. Tietjens, Miss Palmer, Mr. Montem Smith and Mr. Weiss) while the last verse as solo found utterance in the superb voice of the famous prima donna, whose notes rang with wondrous effect through the building.

Although St. Andrew's Hall is decidedly church-like in its appearance, it is after all certainly not a sacred edifice, and why all manifestation of feeling should be suppressed I cannot understand, except as a feeble imitation of Exeter Hall, where, "in consideration of," &c., &c., the audience was formerly requested to maintain a quaker-like silence, an injunction practically disregarded whenever any particular member happens to give more than usual pleasure. Last night the greatest points passed without a hand; for instance, Mr. Sims Reeves, who in "Call forth thy powers," and "Sound an alarm," (airs which he alone of living singers is capable of singing) fairly electrified his hearers, his superb voice ringing out like a trumpet. That a perfect hurricane of applause (but for these regulations) would have followed both these magnificent declamations, I have no doubt. However, the audience subdued their feelings, and with the proverbial deference of Englishmen to constituted authorities, merely buzzed their sentiments in whispers to their nearest neighbors. Mdlle. Tietjens, too, with "Pious orgies," and "From mighty kings," might have expected an enthusiastic burst, to which Mr. Weiss in "Arm, arm ye brave," and Mr. Santley in "The Lord worketh wonders," would have been also entitled, neither would Madame Lemmens Sherrington's "Wise men flattering" have fallen in silence. Nor do I think the violoncello obbligato accompaniment, restored to its proper place, and admirably played by M. Paque to Miss Wilkinson's "O liberty," would have gone altogether unrewarded. If the audience were compelled to pass it over, I am not justified in omitting one more word as to Mr. Reeves, whose singing of "How vain is man" is one of the finest examples in florid sacred music that I know, and who never gave it with finer effect than last night. With a musician like Mr. Benedict to direct the orchestral force, aught otherwise than a thoroughly good performance could hardly be expected, and in justice to the chorus, I must say that some things I have never heard go better—notably "Fallen is the foe," and "Disdainful of danger," while what little fell to the share of Madame Weiss and Miss Palmer was in every way worthy of those ladies. To-night the first grand miscellaneous concert takes place, and when I mention the fact that in addition to Beethoven's Pastoral Symphony there are some thirty pieces, including Mr. Cusins' Wedding Serenata, a selection from Gounod's *Faust*, and Howard Glover's *Ruy Blas*, and *Once too often*, I think your readers will own that the audience will certainly have enough for their money; and as Wednesday and Thursday evening's schemes are of about the same length, I fancy that singers, players, and hearers will feel the necessity of a little rest after the fatigues of the week. The prospects of success now seem certain, and the charities will no doubt reap substantial benefit from the profits of the meeting, which is all they have to depend upon, as there is no collection at the doors as at the festivals of the Choirs. To-day there has been a review of volunteers, whose band is now distracting my attention; hence mistakes are excusable,

NORWICH, Wednesday, Sept. 16th.

Last night's concert began some five minutes before the stated time (eight o'clock), and when I left the hall, at half-past eleven, there were yet half-a-dozen pieces to complete the programme. To enter into anything like a detailed account of each separate item, in a scheme of such monstrous proportions as this, would be at once too much both for readers and writer, and a mere glance, therefore, at the leading features must suffice. Beethoven's Pastoral Symphony (without the repeats) displayed, to the fullest extent, of what capable materials Mr. Benedict's band was composed; the overture to *Oberon* being a no less remarkable example of spirited orchestral execution. The one instrumental solo was a genuine treat for all lovers of purely legitimate violin playing, and seldom has M. Sainton given a more thoroughly expressive and refined reading of Mendelssohn's Concerto than upon this occasion. The long-continued and earnest plaudits of the audience showed that M. Sainton's efforts had not been thrown away upon inattentive or unappreciative ears. As Mr. Cusins' *Wedding Serenata* has been twice heard in London (at Her Majesty's Theatre and his own concert), I need not say anything in confirmation of the favorable verdict already pronounced beyond recording the fact that the composer conducted his own work, and that Mdlle. Tietjens, Messrs. Sims Reeves and Santley, rendered the fullest possible justice to the solo parts; band and chorus alike exerting themselves with the best possible effect. A selection from *Faust*—the valse (transposed) sung by Mdlle. Trebelli to a piano-forte accompaniment—(where were the orchestral parts?); "Salve Dimora," by Mr. Sims Reeves; the Jewel, sung by Mdlle. Tietjens and chorus of soldiers; and a selection from Howard Glover's *Ruy Blas* and *Once too often*, were also noticeable incidents in this lengthy concert. For the sake of the accomplished composer of the last named works, I much regret that a hitch should have occurred: the song, "Love is a gentle thing," which Madame Weiss had kindly consented to sing in place of Miss Palmer, who was indisposed (a natural consequence of the absurdity of engaging but one contralto), being omitted in consequence of the orchestral parts not being forthcoming. Where was Mr. Goodwin, whose name is generally supposed to be a guarantee that the copies are in place? Madame Weiss, unaware of this contretemps, took her position in front of the orchestra, but, feeling that the prelude to the *Ruy Blas* song was hardly likely to lead to the proper accompaniment to the air from *Once too often*, gracefully retreated; and so, through this unwarrantable piece of negligence, the effect of Mr. Glover's selection was materially impaired. The hall was not so crowded as on the previous evening, the price of the tickets being double, and a grand volunteer dinner at the Corn Exchange (as a pendant to the review I mentioned yesterday) no doubt having something to do with the scanty aspect of the patrons' gallery, and the seats generally at the farther end of the room. In point of length, this morning's programme bears a strong family likeness to that of last night, comprising the new oratorio, *Joash*, a scene from Henry Leslie's *Immanuel*, a hash of Stabats, Haydn, Pergolesi and Rossini, as a contemporary wittily observes, "on the grocers' principle—'Try our mixed,'—something by 'Thouless,' whoever Thouless may be and several other somethings of which more anon. Norwich has always been foremost among the festivals to produce novelties: Spohr's *Last Judgment*, *Calvary*, and *Fall of Babylon*, to say nothing of Molique's *Abraham*, and Benedict's *Cantata*, having been at various times brought forward. Although the subject of Mr. Silas's oratorio—or rather sacred drama (to speak by the card)—is not quite new to your London readers, being the same as that of Mendelssohn's *Athalie*; I append the argument and musical analysis, for neither of which will I be responsible, as they are taken from the book circulated by authority, and which has, in addition to analyses of each work, biographical notices of some of the principal artists, containing some rather astonishing information:—

A.C. 878.—THE ARGUMENT.

"Ahaziah, King of Judah, having been killed, his mother, Athaliah, seized upon the crown, and ordered every descendant of King David and her own grandchildren to be destroyed; but Joash, the infant son of the late king, was wonderfully preserved by Jehosheba, the daughter of King Joram, the sister of Athaliah, and wife of the High Priest Jehoiada, who stole him from among the king's sons that were slain, and secretly hid him in the temple for six years,

where he was brought up and educated by Jehoiada, unknown even to his mother, Zebiah, who believed that her child had been murdered with the rest." 2 Kings xi, ver. 2 and 3.

"When Joash was seven years old, the High Priest, Jehoiada, informed the Levites that one of the royal house of David still lived, produced the child, and anointed him King, and the people "clapped their hands, and said, God save the King." ver. 12.

"When Athaliah heard the noise of the guard and of the people, she was informed that her Jewish subjects were in a state of revolt, and went to the Temple to quell the tumult by her presence." ver. 13.

"And when she looked, behold the king stood by a pillar, as the manner was, and the princes and the trumpeters by the king, and all the people of the land rejoiced and blew with trumpets, and Athaliah rent her clothes, and cried, Treason, treason." ver. 14.

"But Jehoiada the Priest commanded the captains of the hundreds, the officers of the hosts, and said unto them, Have her forth without the ranges: and him that followeth her kill with the sword, For the priest had said, Let her not be slain in the house of the Lord." ver. 15.

"And they laid hands on her; and she went by the way by the which the horses came into the king's house; and there was she slain." ver. 16.

"And all the people of the land went into the house of Baal, and brake it down; his altars and his images brake they in pieces thoroughly, and slew Mattan the priest of Baal before the altar." ver. 18.

"And Jehoiada made a covenant between him, and between all the people, and between the King, that they should be the Lord's people." 2 Chron. xxiii, ver. 16."

The Sacred Drama of *Joash*, to be performed for the first time at this Festival, is not modelled after the Conventional or Conventicle fashion of Oratorio, nor has it been the intention of the Librettist or Composer to make sacred characters of Athaliah, or the Priests of Baal, whereby a greater contrast has been produced with the music allotted to the graver personages in the work.

THE CHARACTERS INTRODUCED ARE:

JEHOIADA—High Priest of the Jews. (Bass).

MATTAN—Priest of Baal. (Baritone).

ISHMAEL—Confidant of Jehoiada and Captain of the Levites. (Tenor).

JOASH—The Boy-King, last survivor of the root of Jesse. (Alto).

ZEBIAH—Mother of Joash. (Soprano).

ATHALIAH—Usurper of the throne of Judah. (Soprano).

Chorus of Levites, Priests of Baal, Soldiers, Pagan Maidens, and Jewish attendants.

MUSICAL ANALYSIS.

This Sacred Drama is introduced by an overture in C minor, followed by a chorus of Levites, "Sing, and rejoice, O Daughter of Sion!" in G major. After the chorus, Ishmael, in a recitative, interrogates the High Priest, whether a scion of the House of David still exists. Jehoiada then relates in a recitative and air in D flat, how Joash was saved from Athaliah's wrath, and brought up in the Temple. This is followed by a recitative and chorus in C minor. "Thine enemies, O Lord, shall perish."

Joash has next a recitative and air in E flat. "I do remember," which leads to a trio in A flat between Zebiah, Joash, and Jehoiada, "There is in him a charm," wherein the varied emotions of mother and son are depicted. At the end of the trio the priests of Baal invoke their God in a chorus in G minor. "Aid, and save us, mighty Baal," which is succeeded by a recitative and Athaliah's air, "Look! seest thou not yon band of Levites?" in C minor, in which she portrays her fears lest the prophecy, that foretold a Saviour from the line of David, should be fulfilled, and vows to produce a king whose actions shall be swayed by her. At the conclusion of Athaliah's air, a march of the Levites in E flat major is heard, followed by a chorus in the same key, "In God is our salvation."

A recitative and duet, in B major, between Athaliah and Zebiah, "New the hour has come," next occurs, in which Zebiah accuses Athaliah of the murder of her children, and condemns her profane scheme to place a pretender on the throne. This is succeeded by a chorus of Pagan maidens, "Dry thy tears, O Daughter of Jerusalem," in G major, with violincelli obligati.

A recitative and prayer by Zebiah in E major, "Suffer not, O Lord!" is next introduced, followed by final chorus, in C major, "Be thou exalted, O God," which terminates the first part.

Part the second opens with a recitative of Athaliah and Mattan, in which the former invokes the Baalites to pray to their god for vengeance. A chorus of Baalites, in B minor, "Strike! kill! burn! spare none!" follows, in which "Woe to the foes of Baal!" is furiously dealt out. Jehoiada's air in B major, "God has this day given unto thee a kingdom," in which the sacred precepts of the High Priest to Joash are set forth, next comes, and leads to a chorus of Levites in G major—"O! worship the Lord in the beauty of holiness." We have next an air of Joash, in C major, "Teach me, O Lord, the way of thy statutes," followed by recitative between Jehoiada and Ishmael, in which the latter tells the High Priest that Athaliah is gathering men and arms to assail the Holy Temple.

A quartet of Zebiah, Joash, Ishmael, and Jehoiada, with chorus, in B flat major, "The Lord hath been mindful of us," is here introduced. A recitative

and duet of Zebiah and Joash, "Mother, forbear!" in B minor follows, and is succeeded by Jehoiada's air, "Sacred ministers of God?" in C major, accompanied by wind instruments only. This leads to the coronation scene, and a chorus and dance of Levites and people, "God save the King!" in E major.

Athaliah's cry, "Treason, treason," is heard, and Jehoiada, in a recitative, commands them not to slay Athaliah in the House of the Lord. Athaliah's air, "My rage and fear, ah! how control?" and a chorus of Levites, "The arms of the wicked shall be broken," in F minor, next succeeds, and the final chorus, "Behold, O God, our shield," in C major, concludes the Drama.

As I have sat out nearly the whole performance (beginning before twelve and not terminating till after four), I must defer going into any particulars of Mr. Silas's work, and the absurd regulation forbidding any expression of feeling on the part of the audience, prevents my recording what effect *Joash* had upon its hearers. It must, therefore, be sufficient for present purposes to mention, that the principals, Mdlle. Tietjens, Madame Lemmens Sherrington, Miss Palmer (for whose painfully apparent hoarseness a printed apology was circulated), Mr. Montem Smith, and Mr. Weiss, one and all did their best for the sacred drama; and, should it not succeed in maintaining a place in public estimation, it will not be the fault of those who were its original interpreters. Some of the choruses—(exceedingly ambitious, and by no means easy of execution)—would have been all the better for extra rehearsal, and, should it be my fate to hear *Joash* again, I hope that a more efficient representative of "Mattan" may be entrusted with the part. The jumble of "Stabats" was a mistake, and to begin with Rossini and finish with Haydn was at once an offence against chronology and good taste. Mdlle. Trebelli sang Miss Palmer's part with the exception of one quartett ("Virgo Virginum"), and Miss Lascelles, who was telegraphed for yesterday afternoon, arrived at mid-day, and will give the pains-taking young lady, upon whom the weight of the contralto music has hitherto devolved, an opportunity of taking that rest of which she stands so much in need. I hope, too, that Mdlle. Tietjens will, after this week, also give herself a little repose. Her voice is one of the finest in the world, and her anxiety to please always causes her to sing with intensity and feeling; but, after all, like most things human, the voice cannot last for ever, and the friends of Mdlle. Tietjens should advise her to take a holiday of at least some weeks duration, and bear in mind the fable of the goose and the golden eggs. Time is up, and I must send off my dispatch.

THURSDAY, September 17.

Notwithstanding the very confident anticipations expressed at the outset, and the lovely weather which has so far continued uninterrupted during the week, I am inclined to think that the pecuniary success of this festival will not turn out so great as was imagined, and I base my judgment on the statistics afforded me by the Secretary. Thus on Monday, when the hall was crammed to repletion, the patron's gallery had 265 occupants, the arena 1086. Tuesday evening the patron's gallery held but 63, and the rest of the hall 763. Wednesday morning *Joash* only succeeded in attracting 95 in the high places, and 570 in the body of the room. The numbers present yesterday evening I have not yet ascertained, but the hall was not full. As a complete musical analysis of Mr. Silas's production will shortly be given in your columns, my present remarks will be of the briefest. Were a quotation needed apropos of this work, I would cite Figaro in *Le Nozze*,

"Al concerto, di tromboni,
Alle orecchie fan fischiar."

With *Joash* as a whole I regret to say that I am disappointed, as I had expected something better from a musician of Mr. Silas's experience. Ambitious in design, and in many points replete with difficulties, the music is generally laboured, and, although every resource of the orchestra is employed, the result is ineffective. The instruments of percussion and heavy brass are made use of liberally, while the voices and executive powers of soloists and chorus are taxed to the utmost, and with a result not always grateful to hearers or singers. True, the execution generally was by no means perfect (therein presenting a marked contrast to the manner in which Mr. Schachner's oratorio was presented at Worcester), and this I attribute in no small

degree to the fact of the composer conducting his own work, a duty which it would have been much better to have left in the hands of Mr. Benedict.

Touching last night's concert I am compelled to make the same remark that I did at Worcester, and ask why a symphony should be only considered fit to play the audience into their seats? Beethoven's Pastoral on Tuesday, Spohr in D on Wednesday, and Haydn's Surprise this evening being each placed at the commencement. I cannot think that Mr. Benedict, as a conscientious and accomplished musician, had any hand in this arrangement. A selection from the works of Mozart embraced the following excerpts!—

Quartet and Chorus, "Placido è il mar" (*Idomeneo*), Miss E. Wilkinson, Miss Lascelles, Mr. Montem Smith and Mr. Weiss; Recit. and Air, "Quando miro," Madame Weiss; Aria, "Non più andrai" (*Le Nozze di Figaro*); Signor Bossi; Romanza, "Voi che sapete" (*Le Nozze di Figaro*), Mdlle. Trebelli; Cavatina, "Dalla sua pace" (*Don Giovanni*), Mr. Sims Reeves; Recit. and Air, "Deh vieni" (*Le Nozze di Figaro*), Mdlle. Tietjens; Quintetto, "Di scrivermi ogni giorno" (*Così fan tutte*), Madame Weiss, Miss E. Wilkinson, Signori Bettini and Bossi, and Mr. Weiss.

Whether or not the audience were still under the impression that applause was forbidden I cannot say, but the reception of the gems was of the coldest. Perhaps the hearers had not yet recovered from the fatiguing length of the morning's performance. Madame Lemmens Sherrington and Mr. Pratten, having created so lively a sensation with their "Sweet Bird" at Worcester, introduced the "Bird" here with equally marked impression. A short selection from Mr. A. Sullivan's music to the *Tempest*; "La Bella Mea" (*Schira's Niccolo de Lapi*), by Mdlle. Trebelli; "My own sweet child" (*Balfie's Puritan's Daughter*), by Mr. Weiss. A MS. war-song of Weber's, and the Spinning Wheel Quartet from *Marta* (taken at a very brisk pace) completed the first part. The second was of a decidedly miscellaneous character, and included one instrumental solo by M. Paque, whose fantasia on Scotch airs is tolerably familiar to London concert-goers, and seemed to please the East-Anglians hugely. It is many years since I have heard "The flaxen-headed ploughboy," and Mr. Montem Smith brought the good old tune of Shield so pleasantly back to the minds of his listeners that a demand was made for its repetition, and so the first encore set a bad example which was, of course, speedily followed, the "Bacio Waltz," by Tietjens, and "Il Segreto," by Trebelli, being also repeated in obedience to the "vox populi." In concerts of ordinary dimensions encores are bad enough, but with a programme of upwards of thirty pieces they are simply insufferable. If, instead of requesting the audience "not to leave the hall before the completion of the programme," as is done in the otherwise well-compiled book of general arrangements (a piece of advice which would be impertinent if it were not amusing), the committee had suggested that an avoidance of encore was advisable, their good taste might have been commended. How the latter part of the scheme was concluded I cannot say, as I left after Mr. Henry Leslie's charming trio, "Oh memory," had been most charmingly sung by Madame Lemmens Sherrington, Miss Lascelles, and Mr. Sims Reeves, the second named lady having already won plaudits in her singing of Virginia Gabriel's not over interesting song, "Corra Linn."

To-day *Elijah* has drawn together an audience nearly as large as that of Monday evening, and I am glad to find that each year at the festivals the attendance for Mendelssohn's master-piece is second only to that of the *Messiah*, for which, by the way, I learn that every seat is taken to-morrow. The lovely air in the first part, "If with all your hearts," and "Then shall the righteous," with the rest of the tenor music in the second part, was very properly entrusted to Mr. Sims Reeves, who has been singing marvellously well throughout the week, and never better than this morning. The principal soprano part was divided between Mad. Lemmens Sherrington and Mdlle. Tietjens, the latter (despite the evident traces of fatigue) giving wonderful effect to "Hear ye, Israel." As Miss Lascelles had come down here at a moment's notice, in obedience to a telegram, I think it would only have been a graceful acknowledgment of her readiness to oblige, to have given her at least one part of the contralto music in *Elijah*, the more especially as Miss Palmer was evidently suffering, and has to sing in Mr. Benedict's Cantata this evening. Thus, a treble injustice has been perpetrated: first, to Miss Lascelles; secondly, to Miss Palmer (appearing to such evident disadvantage); and, "though last, not least," to Mr. Benedict, for whose music Miss Palmer would have done much better to reserve herself. What little Miss Wilkinson had set down for her was carefully rendered, as was also the small part that fell to the share of Madame Weiss; Mr. Montem Smith ably sustaining his portion of the tenor music. To Mr. Weiss's reading of the *Prophet* such frequent testimony has been borne that I can only repeat what has so often been said before, and give him unqualified praise, a compliment which should no less be paid to Mr.

Benedict for the masterly ability with which the whole work was conducted throughout; indeed, taken altogether, I don't know when I have heard as thoroughly satisfactory a performance of *Elijah*.

I append an outline of the new cantata, of which a musical analysis shall be given next week.

RICHARD CŒUR DE LION.

Benedict.

In this cantata no attempt is made to follow the dry record of history, but new liberties have been taken with the popular story of Blondel de Nesle, A.D. 1193. Richard I., King of England, having been seized on his return from the Crusades, by Leopold, Duke of Austria, whom he had mortally offended at Acre, was by him confined in the Castle Durrenstein, and afterwards transferred to the Emperor Henry VI., who, likewise hostile to Richard, kept him prisoner for a long time in one of the castles of the Palatinate, called Trifels.

The following short account of the legend appeared in one of the popular weekly periodicals:—

"On his return from the third Crusade, Richard Cœur de Lion was cast away near Aquila, on the Italian coast. This obliged him to travel through the dominions of Leopold, of Austria, who was his bitter personal enemy, in consequence of a dispute which had taken place at the siege of Ptolemais, of Acre. His pilgrim's disguise was not sufficient to prevent his recognition and seizure in the neighbourhood of Vienna. He was carried as a prisoner to the Castle of Durrenstein, on the Danube. The Emperor Henry VI., who was also a personal enemy of Richard, when he heard of this, demanded that he should be transferred to his custody, on the ground that only he had a right to keep a King-captive in his dominions. Thus he was brought to Trifels, tried at Hagenau before an assembly of German princes, and his ransom fixed at 150,000 marks of silver, about £300,000 of our present money, on payment of which he was liberated. In an age of romance, however, such a denouement was deemed unsatisfactory, and a legend was invented more consistent with the chivalrous character of the English King. He was found by his faithful minstrel Blondel, who had long sought him in vain by going the round of the Castles of Germany. One day, Blondel found himself in the wild valley of Armweiler, under Trifels, and suspected from the extent of the works, that it must be an important place.

"So he went into the woods to reconnoitre, and in order to attract the country people about him, that he might question them, sang a song to his lute. He told the company of herdsmen that collected to hear him many a strange tale of foreign lands, and as he was talking, he saw that a maiden present hung on his words with marked attention, whilst a shade of sadness passed by fits over her usually smiling face. He asked whether the castle was inhabited, and whether his music might not earn him a handsome welcome there.

"He was told that no one was suffered to approach the castle, since some distinguished prisoner was brought there one night; that it was strongly watched, and commanded by a seneschal reported incorruptible. Then he examined the fair maiden apart, as to the cause of her sadness. She confessed she had heard a song similar to one of Blondel's at a window of the castle, and seen the outline of a noble form in the darkness; that, led by curiosity, she had gone to the place again, and had been seen by the prisoner, who spoke to her in friendly tones, and begged her to come again and gladden his loneliness with the sound of her sweet voice. Blondel then suspects that it is Richard, and the next evening is guided to the window by the shepherd-maid Matilda; sings part of a stave, to which Richard replies; gives notice to his men at arms, who are in ambush in the woods below the castle, who tie their horses to trees, bridge over the moat with timbers taken from the wood, beat down the gate, overpower the guard, and free Richard, who, when he has once a sword in his hand, easily effects the rest for himself.

"The place of his confinement was unknown to the other princes of Europe, but, according to a legend long accepted as true, it was ultimately discovered by the King's minstrel, Blondel de Nesle, who wandered through many lands, playing one of Richard's favorite songs at every castle in his way, till at last he heard the welcome response of the royal captive. The story thus told affords no opportunity for the employment of the female voice, so the author of the words of the *Cantata* has ventured to represent that the Castellan had a daughter, who became violently enamored of the imprisoned King, but was ignorant of his rank. He has also assumed that the common German belief in supernatural "white ladies" extended to the castle, which is the scene of action in the story. Matilda, the Castellan's daughter, hearing the project of Blondel, promises to assist him in the liberation of Richard, and accordingly leads the way into the castle, attired as the White Lady, who is the terror of the neighborhood. The guards fly in alarm, and the prisoner escapes, but there is no happiness for Matilda. She has discovered at the interview between Blondel and his master, that the latter is the King of England, already blessed with a Queen, and she determines to pass the rest of her days in religious seclusion."

THE DRAMATIS PERSONÆ ARE:

RICHARD CŒUR DE LION—(Baritone).

BLONDEL DE NESLE—(Tenor).

URBAIN, PAGE—(Contralto).

MATILDA—(Soprano).

Chorus of Retainers of the Castle Trifels, and of Peasants.

H. C.

NOTICE TO SUBSCRIBERS.

The Office of the MUSICAL WORLD is Removed to DUNCAN DAVISON AND Co.'s, 244, REGENT STREET (corner of Little Argyll Street), where subscriptions, advertisements and all communications intended for the Publishers or the Editor will henceforth be received.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but no later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor care of MESSRS. DUNCAN DAVISON & Co., 244, Regent Street. A List of every Piece sent for Review will appear in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

ERRATA.—In our correspondent's letters from Worcester (last number), for "Mr. Dane" read Mr. Done, and for "Miss Dine" Miss Done. Mr. Done is organist of the Worcester Cathedral and conductor of the Festival; and Miss Done, the pianist, is his daughter.

The Musical World.

LONDON: SATURDAY, SEPTEMBER 19, 1863.

To the Editor of THE MUSICAL WORLD.

SIR,—It is good news for the musical public of London that the Sacred Harmonic Society and Mr. Sims Reeves have made up their "little difficulty" of last season, and that the grand sacred performances at Exeter Hall by the greatest Amateur Choral Society in the world will not labor for another year under the stigma of having no tenor. That the "little difficulty" would be settled I all along felt satisfied, for it was not likely that the Society would go on seriously injuring themselves to keep up a fancied prescriptive right. In framing a rule, no matter how apparently necessary or with what determination to render it stringent, the directors should have borne in mind the axiom that there is no rule without an exception, and should have considered that an exception might have to be taken in the case of an exceptional singer. What right, by the way, has any musical institution to prescribe a limit to its terms unless it intends to debar the greatest artists from taking part in its performances? Mr. Sims Reeves, perhaps, did not act in the most gracious manner possible in raising his terms, however small, after so lengthened a connexion with the Sacred Harmonic Society; but that he was anything but exorbitant in his demand is proved by his asking, even in his increased charge, only half what he received from Mr. G. W. Martin of the London National Choral Society. The reconciliation, I repeat, between the society and the artist is matter for general congratulation; so much so, that Mr. Robert Bowley should summon instantly to Exeter Hall the whole of the "Harmonic" forces, and give a grand performance gratis to the public of "See the conquering hero comes."

I learn by the most perfect report that the Royal English Opera opens the first week in October under the direction, of course, of Miss Louisa Pyne and Mr. W. H. Harrison. What the public are to expect is likely to remain in embryo, as the directors, following the example of last season, are not about to issue a prospectus. It was a commendable stroke of policy last year to proffer no hint

as to future proceedings. It will be wiser still to be silent this year, as it is my conviction there is much less to say than ever. Mr. Santley, it is now an assured fact, has declined an engagement for reasons it is not necessary for me to proclaim aloud. If this be the case Miss Pyne and Mr. Harrison should forthwith alter the name of the establishment, since it is a perfect farce to denominate it "Royal English Opera" without our two most accomplished artists, Mr. Sims Reeves and Mr. Santley, not putting the fair directress out of court, I need hardly observe. How Mr. Santley's place is to be supplied it is impossible to say. From all I hear on every side the Balfe and Wallace line of policy will again be adhered to with that dogmatic pertinacity which has made a marked feature of the years of the Pyne and Harrison administration. All our English composers are again to be sacrificed to the two clever Irishmen, who are hard at work, I understand, on their two new operas. On what subject Mr. Wallace is employing his pen I do not know; but I am very sorry to find that Mr. Balfe has accepted *The Duke's Motto* for his libretto. A more unmanageable and absurd story for musical illustration could not by any possibility be hit upon, and the greatest admirers of Mr. Paul Feval's stirring melodrama will agree with me that the composer has made a singularly unfortunate choice. Perhaps Mr. John Brougham, the librettist, may so mitigate the plot and transmute the incidents, in converting the play into a musical piece, as to render it not merely passable but worthy. I doubt even the talents of so shrewd a pen and smart as that of Mr. Brougham to effect such a transformation. This will constitute another sacrifice of the muse of Mr. Balfe, who, nevertheless, deserves no commiseration, as he is utterly heedless who writes for him or what rubbish is presented to him. If, as I hear, Mr. Harrison is the selector of Mr. Balfe's book, I am not at all astonished that the choice should have fallen on *The Duke's Motto*, as that gentleman (Mr. Harrison, not Mr. Balfe)—although so good a singer and actor, and so cunning a manager—is entirely innocent of literary pretensions, being quite unable to distinguish between the merits of a work by Edward Fitzball and by John Oxenford. This may account for the repeated worthless compositions which have been brought out under the Royal English Opera administration with such flourish of trumpets. In fact, I have no great hopes this year for the success of the Royal English Opera, and, indeed, am not confident that it can ever thrive under the present direction. Mr. Harrison cares not greatly that any tenor should interfere with his fast-waning pretensions as a singer, and Miss Louisa Pyne will brook no second soprano near her throne; and so our great "national opera" is made to depend upon one singer who has no longer a voice, and another who would have all attraction centre in herself, and, worse by far, have the centre without a circumference. Mr. Gye, I am told, prohibited the performance of *Faust*—no loss, I am certain, if Mr. George Perren was to have been Faust, Miss Susan Pyne Siebel and Mr. Haydn Corri Mephistopheles. Moreover, had *Faust* proved a success it would have utterly annihilated the chances of Messrs. Wallace and Balfe's new operas, even though the one had been as good as the *Bohemian Girl* and the other as good as *Maritana*—and so the non-production of M. Gounod's opera may prove no great loss to the management.

I have much more to say about the prospects of the Royal English Opera, but, with your permission, shall wait until I read the programme and see how far and to how much the directors intend to pledge themselves.—I remain, Sir, yours, &c.,
RIPPINGTON PIPE.

THE ROYAL ITALIAN OPERA.

To the Editor of the MUSICAL WORLD.

SIR, I fancied that after the sharp lesson I gave Mr. Gruneisen in my letter of the 5th inst. he would have been silent, or at least would have modified his language towards me. But I was mistaken. Mr. Gruneisen being made violently wroth is compelled to substitute vilification for reason, and loses sight of the little knowledge of English he possesses in his attempt to be severe. As I have all the argument on my side, and he all the abuse, this contest between us is manifestly unequal. It would be, therefore, a cruel act on my part to continue the struggle. This is the last letter I shall write, leaving to Mr. Gruneisen the option of continuing the controversy for his own amusement and the erudition of his friends and subscribers, since all his invectives can neither invert the truth nor injure my reputation. I will, however, reply to the two points on which Mr. Gruneisen places so much stress in his ultimate epistle. First, with regard to the expressions, "What interest had the advisers of Mr. Persiani but of conversing a moment with the fauns and nymphs of the stage?" For this in his letter of the 29th he called me "malignant, venomous, ignorant," &c. When I answered that I simply "veiled the truth with a jest," Mr. Gruneisen affirmed "That I poison in jest, that I try to stab Italian fashion in the dark, and then retreat under a disreputable plea that I did not intend the imputation to be serious." Now, if I were to remark to any frequenter of the opera that they had been behind the scenes conversing with the fauns and nymphs, meaning the artistes, would they assail me with foul-mouthed and vulgar epithets, such as those Mr. Gruneisen applies to me? Many times persons have asked me to take them on the stage. It is quite a natural desire to be behind the scenes, for there you meet kings and queens, and heroes of every description, ancient and modern. There you can speak with Semiramis, Norma, Lucretia Borgia, Queen Elizabeth, Henry VIII., Falstaff, the shepherds of Virgil, the fauns and nymphs of the Greek mythology; in short, you might even meet Mr. Gruneisen. Is it then a crime to have uttered such an expression? Was it such an act of "audacious mendacity," as Mr. Gruneisen calls it? I might have said at once that Mr. Gruneisen had a pecuniary interest in advising Mr. Persiani. I repeat that I covered the principal imputation with a veil; I did not say "a foul falsehood," as it pleases Mr. Gruneisen in his pet vernacular to call it. I put forward the second imputation instead of the first, thinking it was less coarse and worldly-minded. I acted like some coquettish lady, whose under petticoat being handsomer than the outside one, is more proud to show the former than the latter. Only one thing I might have added, that Mr. Gruneisen's conversation was generally with the fauns, as the nymphs fought shy, and would have nothing to do with him. Mr. Gruneisen's epithets of "false, ignorant, jesuitical," &c., are much the same as terms used by Irishmen, such as "your honour," "your worship," making a salam at the same time. The secretary of the Conservative Land Society having grown more amplified and aggrandized by the additional wind of flattery with which his admirers have lately inflated him, by putting in his mouth the following words:—

"My talents are various, my industry such,
I touch every theme, and adorn all I touch?"

which of course made every one laugh (perhaps it reminded them of the history of Midas), it is not to be wondered at if Mr. Gruneisen believes he has adorned me with his touch.

I will now come to the conclusion of his letter, where, like a schoolboy who does not know what to say, he tries to imitate my inscription, and compares me with the Maiocchi of "non mi ricordo" memory. Of course Mr. Gruneisen has never read Aristotle nor Quintilian. They are ancient pedagogues, fit only, according to his notions, for the dusty corner of the Old Curiosity shop. What analogy there can be between me and Maiocchi I am really at a loss to know. First, I never uttered the words he mentions, nor has Mr. Gruneisen. Nor anybody else given me occasion to use them. Mr. Gruneisen's assimilation of my name to Maiocchi can only originate in his ignorance of the Italian language and its pronunciation. I beg to inform him, therefore, to put him on his guard for the future when he pretends to know that of which he is grossly ignorant, that the Italian word "Majocchi," written with a j—a letter not existing in the Italian alphabet, although used by some, and by Mr. Gruneisen—is always pronounced as an e in the word "Eolian," and not as a j in the word "John." Mr. Gruneisen's simile, therefore, is simply stupid, and his attempt at wit ludicrous. I might as well have called Mr. Gruneisen the "grindstone," the "groundsel," or the "gruntsow's-son" of the press, and have been just as near the mark. To put an end to this controversy—which I never gave cause to commence—I may add that, according to the views of Mr. Gruneisen, what he calls false is true, and what he calls true is false; and since the lash of reason cannot bring him to his senses, I do not see what other lash can cure his obstinacy but that which Camillus caused to be used against the master of Falerii. By all this Mr. Gruneisen must learn that the day of truth will dawn, no matter how long the night may be, and that logic must prevail over bluster and vilification. I leave him, therefore, the field free to say what more he likes against me. I shall not be angry nor cherish any rancour. I shall tranquillize my feelings as, when the wind, suddenly ceasing in the middle of a storm, an ancient tree naturally recomposes its branches, and receives the hail as it pleases Heaven to send it. In future I shall take the example from the royal Psalmist (Psalm 37, v. 14):—

"Ego autem tamquam surdus non audibam et sicut mutus non aperies os suum."

I shall remember the expression of Cassiodorus the philosopher:—

"Nihil potest esse fortius, nihil egregius, quam audire noxia et non respondere contraria."

And I shall also follow the precept of Ovid (Book ii., *De Arte Amandi*):—

"Cede repugnanti, cedendo victor abibis."

Begging pardon, Mr. Editor, for the trouble given in this long controversy,

I have the honor to be, yours respectfully,

MAXFREDO MAGGIONI.

1, PRINCESS TERRACE, REGENT'S PARK, N.W.
September 19th, 1863.

MDLLE. TIETJENS IN PARIS.—Meyerbeer was present at the fourth performance of Mdle. Tietjens at the Grand Opera. The illustrious composer came from Schwalbach on purpose to hear her, and expressed himself in terms of unqualified approval.

M. LOTTO.—Mr. Arthur Chappell has engaged this brilliant violinist for the Monday Popular Concerts in November.

HERR OTTO GOLDSCHMIDT was present at several of the performances during the recent Worcester Festival.

MR. ALFRED MELLON'S CONCERTS.

Mr. Alfred Mellon was fortunate in having three strings to his bow—three good strings, whereby he might twang in various tones, and shoot his arrows in different directions. It is seldom, indeed, that an *entrepreneur* can boast of three positive attractions, and Mr. Mellon has to thank his stars for being one of the select. At first one eminent attraction only merely served to awaken interest without creating enthusiasm. Mdlle. Carlotta Patti was immensely admired as an artist *sui generis*, and greatly favored by the public. But her individual talent of itself would not, we think, have given to Mr. Mellon's Concerts the success which they have now obtained. After Mdlle. Carlotta Patti came the young Polish violinist, M. Lotto, whose extraordinary ability had been tested and approved at the Crystal Palace, and who, in the opinion of some ardent admirers, has proved himself the successor of Paganini. The success of M. Lotto was immense, and the *prestige* of the Concerts rose 50 per cent. Lastly came the selection from that well-beloved opera of the public, yecept *Faust*, so happily made and put together, and so splendidly and perfectly executed by Mr. Alfred Mellon's band and soloists—the most accomplished in the kingdom—that it almost turned the hearers' heads. No wonder that three such attractions should have exercised an unusual influence, and that the director should have been compelled to prolong the performances a fortnight. The series was to have been brought to a termination on Saturday night, but so great were the crowds who nightly thronged the theatre, and such were the numbers who had to be refused admission, that a necessity was shown for a continuance of the performances. It is now advertised that the Promenade Concerts will close for the season on Saturday the 26th inst.

No especial novelty has been produced since we last wrote. On Saturday, the last "Volunteer" night, Mr. Santley was added to the vocal attractions, and, as may be supposed, fairly divided the applause with Mdlle. Carlotta Patti. Another new feature in Saturday's concert was the Grand Coronation March from Meyerbeer's *Prophete*, which, like the march and chorus from *Faust*, was assisted in the execution by the band of the Coldstream Guards. This magnificent composition produced a tremendous effect.

On Monday the "Mendelssohn night" was given for the third time, and M. Lotto repeated the violin concerto. On Wednesday a "Verdi night,"—which meant, of course, a selection from his operas, Signor Verdi having written nothing—at least that we know—excepting vocal music.

CARMARTHEN.—A concert was given in the Assembly Rooms on Monday night in aid of the building fund of the English Congregational Chapel. As it was rumoured that Mr. Brinley Richards would be one of the performers, there was a very good house. On Mr. Richards' appearance to accompany Miss Wynne in "The Pilgrim's Path" (one of his own compositions) there was a perfect storm of applause. The concert was highly successful, a leading feature being selections from the *Messiah*, sung by a "select choir."

THE LATE MR. DELAVANTI.

To the Editor of the Musical World.

SIR,—I doubt not many of your readers will be grieved to hear of the decease of one who has, up to a very recent period, for many years caused "merry faces" and a "heartly laugh," and enjoyment at his admirable manner of singing comic songs, and that without vulgarity, or condescending to buffoonery in dress, or even the "black cork,"—his was indeed a genuine humor and eccentricity of manner that was irresistible. As a warm-hearted and consistent friend, also, the profession have lost a worthy member. Being for many years a professional vocalist (in this neighbourhood particularly), his advice and counsel was eagerly sought by young aspirants as vocalists, and when talent required introduction and friendly aid, our late friend Delavanti was always ready to give not only encouragement and counsel, but engagements also. His recent removal from Manchester to a new business in London was a source of regret to a very large circle of friends. As a *man*, he was highly esteemed; as a *brother* (P.M.) *mason*, admired; and as a *vocalist*, always attractive. A committee is forming in this neighborhood to aid and befriend his bereaved widow and large family, whom, I am sorry to add, are now deprived of their only stay and support. Our worthy ex-Mayor (Thomas Goodsy, Esq.) has issued a letter which, I trust, will be well responded to.—I remain, yours truly,

R. ANDREWS.

Manchester, 144 Oxford Street.

MADAME ARABELLA GODDARD AT BOULOGNE.—Décidément la vogue est acquise au nouvel établissement de bains. Au concert du 9, une brillante société remplissait le grand salon des fêtes et ses annexes pour entendre Vieuxtemps, Mme. Arabella Goddard, et M. et Mme. Soustelle. Le premier a joué avec le prodigieux talent qu'on lui connaît, une *ballade et polonaise*, avec orchestre, dans le style pastoral, qui renferme des beautés de premier ordre. Dans son *Bouquet américain*, Vieuxtemps a exécuté des traits éblouissants: *Saint-Patrick's day* particulièrement est un caprice paganinien, prouvant que dans tous les genres le génie reste à sa hauteur. Dans le beau duo sur *Oberon*, avec Mme. Goddard, les deux éminents artistes ont produit un immense effet. En outre, Mme. Goddard a obtenu sa part d'applaudissements enthousiastes, en faisant entendre la paraphrase du concerto de Liszt et la fantaisie sur *Lurline*, d'Ascher. La partie vocale de ce concert était confiée à M. et Mme. Soustelle, lauréats des derniers concours du Conservatoire. On a reconnu et apprécié dans ces deux artistes les qualités qui leur ont valu cette distinction.—(*Revue et Gazette Musicale*).

SURREY THEATRE.—The indefatigable Mr. Shepherd, after playing, single-handed, for a twelvemonth, the hazardous game of theatrical management, has taken another partner in the person of Mr. James Anderson, and the theatre was opened under their combined direction on Saturday last with a new piece entitled *The Scottish Chief*. It is, as might be supposed, of the melo-dramatic species, including the principal incidents of Wallace's career—his primary partial success against the English—his defeat at Falkirk, his betrayal and seizure, and lastly, his execution on Tower Hill. Wallace has a wife, who is beloved by his betrayer (Lord Monteith), but who, of course, turns out to be an epitome of conjugal fidelity and heroic affection, which last quality she shows by accompanying her husband to the place of execution. The piece has some stirring incidents, but owes the success it obtained partly to its scenery and appointments, but chiefly to the dialogue, which is in blank verse, and possesses a vigor rarely to be met with in pieces of the kind. An error, however, was committed by Mr. Anderson (the arranger) in the last scene. The moment of execution is announced (by orders of the king) by a flash of trumpets and the discharge of cannon. Here the curtain should have fallen; but when the severed head of Wallace was held up in the shape of a grisly likeness of Mr. Anderson, the coming and well-merited applause was checked and the curtain descended amidst a burst of laughter and execration. Mr. Anderson immediately stepped forward and assured the audience that the offensive incident should not be repeated. This announcement was received with loud approbation, and the piece may be said to have achieved a decided success.

ACCIDENT AT THE SWANSEA EISTEDDFOD.—The concert on Thursday evening was announced to take place at a quarter to eight, and from six o'clock a continuous throng poured into the pavilion, which, long before the proceedings commenced, was densely packed in every part, the great attraction being Mr. John Thomas's Cantata, "Prince Llewellyn," composed expressly for this Eisteddfod. Just before the concert commenced an alarm was raised that a portion of the gallery was giving way, and one or two panes of glass being broken at this juncture, for obtaining better ventilation, seemed to give some semblance of truth to the report. The people who were seated beneath the gallery instantly made a fearful rush—some into the body of the hall, violently crushing the already over-crowded ranks in the middle seats, while others tore down the timber sides of the building, in order to make their escape into the open air. The noise of the crashing timber increased the alarm, and large numbers, as soon as possible, left the building. Mr. Lewis Thomas, on the impulse of the moment, stood up in the uproar and sang "God bless the Prince of Wales," the choirs and the audience taking up the chorus. This allayed the tumult, but only for an instant, the excitement being greater than ever on one of the bays in the south gallery giving way. The Mayor hit upon a happy idea at this moment, and ordered the bugle to sound; this had the desired effect, silence being restored instantly. The Mayor then went to the front of the platform, and beseeched the audience to leave the building quietly, it having been determined to postpone the concert until the following day, at the same time telling them there was nothing to fear if they only left quietly. In a few minutes after the Mayor's speech the immense audience had quietly dispersed. On Friday the Concert was attended by an assemblage surpassing in numbers and brilliancy any ever previously seen in Swansea. The Cantata passed off with the most complete success, and at its close Mr. John Thomas, the composer, was called forward, and cheered vociferously, and he returned to his seat with his arms full of bouquets. The second part of the programme had to be curtailed for want of time, much to the disappointment of the audience, who, however, bore it with perfect good humor. At the close of the performance Dr. Evan Davies, who acted as conductor, was greeted with hearty cheers, called for by Mr. Grenfell.

OWAIN AP' MUTTON'S COLUMN.

RESEKINGS—COMMENTS—ANECDOTES—QUESTIONS—ANSWERS.

HANDEL'S RINALDO.—The opera of *Rinaldo*, Handel's eighth dramatic composition, was produced at the Haymarket Theatre, on the 24th of February, 1711. Of these first eight operas (Handel wrote forty-four in all—four German, thirty-nine Italian, and one English—besides fragments of four others, and the two pasticcios of *Lucio Vero* and *Alessandro Severo*, compiled from previous works) only two are published—*Agrippina*, his second Italian opera, and *Rinaldo*. Of his four German operas, *Almira* has never been published; while the manuscripts of *Nero*, *Daphne*, and *Florinda* (the second, third, and fourth,) are lost. The much admired air, "Lascia ch'io pianga," is from *Rinaldo*.

BEETHOVEN AND BRIDGETOWER.—When this now universally acknowledged masterpiece first appeared (in 1805—same year as *Leonora*, the earlier version of *Fidelio*) it was treated with something like contumely by the musical press of Germany. The *Allgemeine musikalische Zeitung* (published in Leipzig) of that year concludes an article on the Kreutzer-Sonata with these words:—"In jener Stunde vorzutragen, wo man auch das Groteskeste geniesten kann und mag." "Never," exclaims a critic, "was genius so blindly misconceived." This sonata is at this day the pinnacle of the duet-style." Although dedicated to Kreutzer, the famous violinist and composer of the once-popular opera of *Lodoiska*—now only remembered by its trivial overture—the Sonata in A was written (according to Ries, the composer, Beethoven's pupil and biographer) for a young English virtuoso named Bridgetower, who was, it seems, a prodigy on the violin. It may be interesting to know that the impetuous and magnificent *presto*, which constitutes the *finale*, was not originally intended for the present sonata, but for the earlier one in A major, Op. 30. Beethoven, however, conceiving it to be too florid and brilliant for the character of that work, attached it to the other, which, though composed expressly for Bridgetower, he afterwards dedicated to Kreutzer, whose name is rendered immortal by the inscription. Of all the sonatas composed by Beethoven for the pianoforte and violin, this is generally allowed to be the finest. That it is the most showy and effective is unquestionable. Of Bridgetower we find nothing in the *Biographie Universelle* of M. Fétis, the universality of which excludes, except in some unimportant instances, the musicians of Great Britain. Without the assistance of the Belgian universalist, however, we learn from Ries that Beethoven composed the Sonata under notice for Bridgetower, who performed it at a concert in the Augarten Hall, Vienna, between 1800 and 1805. In Gerber's *Musical Lexicon*, we read of a young African (ten years of age), named Bridgetower, competing in London—at a quartet party got up by Haydn, Cramer, Saloman, and Jarnowitch—with another little prodigy, Franz Clement. Abbé Vogler, in an interesting letter, published in the *Musikalische Correspondenz* of Spire, alludes in high terms to the performance of both these children. According to our own meagre and unsatisfactory *Biographical Dictionary of Musicians*, Bridgetower was an eminent performer on the violin, said to be a descendant of an Indian prince—a pupil of Giomovichi for the fiddle, and of Attwood for composition. He was much patronized by George IV. Mr. Thirlwall, the violinist, in a letter to the *Musical World* (Dec. 4, 1858), says—"With regard to the Kreutzer-Sonata, Bridgetower told me that, when it was written, Beethoven and he were constant companions; and on the first copy was a dedication 'to his friend Bridgetower;' but before it was printed, they had some quarrel about a girl, and, in consequence, Beethoven erased the name of Bridgetower from the title page, and substituted that of Kreutzer, a man whom he had never seen." This last assertion, however, seems contradicted by Beethoven himself, whose original title runs in Italian, thus:—"Sonata per il pianoforte scritta in un stilo molto concertante quasi come d'un Concerto, dedicata AL SUO AMICO Rodolfo Kreutzer." Bridgetower died recently in England, at an advanced age. "Kreutzer"—says Lenz (*Trois Styles*, page 126)—"understood nothing of this colossal work, which still perpetuates his fame, while the composer of *Lodoiska* has been for a long time forgotten. Kreutzer was at the head of a celebrated school of violin-playing in Paris, where his name could never be pronounced, but was invariably called *Kretche*."

MR. BRINLEY RICHARDS AND HIS UMBRELLA.—At the Swansea Eisteddfod on Tuesday, Mr. Brinley Richards was present, so also was his umbrella; but on leaving he accidentally left that useful article behind, and thereby hangs a tale. The Rev. Canon Williams, of Llanfairynghornwy, Anglesea, on reaching his home in Swansea, found that he had an umbrella which did not belong to him. Curiously enough Miss Williams had a portrait of Mr. Richards, which had been excellently taken by Mr. Jabez Hughes, of London, and in the picture the said umbrella, which had a curious ring near the handle, was taken likewise, and the lady by it at once recognised the owner to whom it belonged.

OWAIN AP' MUTTON

[Contributions to this column in the shape of questions and answers, old scraps of musical history, buried anecdotes, contrapuntal clenchings and opinions, whether paradoxical or platitudinarian, are politely requested.]

GUERNSEY.—A *matinée d'invitation* was given on Monday, by Mr. and Mrs. Nafel, for the purpose of introducing Mr. H. C. Deacon, the accomplished pianist from London, to our leading musical amateurs. From the *Guernsey Star* we extract the following remarks—"Mr. Deacon belongs to the very highest and most refined school, using the most consummate art to conceal art, and by his admirable execution producing effects which, in our humble estimation, are the crowning excellence of music. His playing is admirable alike for its brilliancy, its delicacy, and the faithful expression which it gives to the most scientific and elaborate compositions of the masters whom he selects for illustration. We can now well understand the celebrity which Mr. Deacon has acquired in the higher musical circles of the metropolis, and we hail his well-merited success as an hopeful earnest of the spread of that refinement in the musical art which he, and kindred performers, seem to have the mission of introducing.

But the pleasure of the *matinée* was not derived solely from Mr. Deacon's playing. The amiable and accomplished hostess kindly contributed to the enjoyment of her visitors by singing some compositions by MM. Gounod and Benedict, as well as a charming setting of Tennyson's "Too late," by Mr. Deacon. Added to a charming purity of tone, Mrs. Nafel is gifted with a voice of great compass, ranging from the contralto to the soprano, and these endowments, which have evidently been cultivated to the highest point, are governed by the purest taste.

JERSEY.—On Tuesday evening a large audience attended the "operatic recital"—one of a series of the concerts now being given under the conductorship of Mr. William Howard and Herr Emile Berger—which was under the patronage of Colonel J. Touzel and the Officers of the East Regiment, R.J.M. The selection was from Mr. Wallace's *Maritana*. The vocalists were Mrs. Stewart Howard, Mrs. Hudson Lee, Mr. F. Gaynar, Mr. Norman Kirby, and a select chorus. All the artists acquitted themselves admirably. After the "recital," a miscellaneous selection was given, which included an excellent performance of De Beriot's Violin Solo, "Il Tremolo," by Mr. William Howard; some Scotch songs, charmingly given, by Mrs. Howard; a bass song, by Mr. Kirby (encored); and two pianoforte fantasias, the composition of Herr Emile Berger, viz., "Un Ballo in Maschera," and "Les Echos de Londres," capably played by the composer, and both redemanded with enthusiasm. These concerts are now quite the vogue in Jersey.

JERSEY.—Since we last noticed the interesting musical performances which have been introduced by Mr. Wm. Howard, the second section of his programme has been published and a portion of it submitted to public criticism. Thursday night having been the first of a series of three more varied and attractive selections, there was what is technically termed "a good house," the large hall being wholly occupied; and the reception which both vocalists and instrumentalists received was such as must have been very gratifying to their feelings.

Part I. comprised selections from *Lucia di Lammermoor*. The reading throughout was careful and judicious. Mrs. W. Stewart Howard, Mrs. Hudson Lee, Mr. F. Gayner, and Mr. Norman Kirby all shone in their respective rôles, while the members of the Chorus acquitted themselves creditably, and with an evenness and finish of execution well worthy of commendation.

The most successful part of the evening's entertainment was the miscellaneous selection, Part II. Mr. F. Gayner sang "The Pilgrim of Love" so charmingly that the hall resounded again and again with applause. An *encore* was loudly demanded. Herr Emile Berger then gave Thalberg's grand fantasia, "The Last Rose of Summer," with such finish and rare ability that he was recalled thrice, amidst the most enthusiastic applause. A more complimentary or better-deserved acknowledgment of talent was never given to any pianist in Jersey. Mrs. Hudson Lee's cavatina "Una voce" (Rossini), Mr. Kirby's drinking song from *Martha*, (Flotow), Mr. William Howard's capriccio violin "Witches' Revel" and Mrs. Stewart Howard's Scottish songs, "Flora Macdonald's Lament" and "Charlie is my Darling," were all received in a flattering manner. The amusing laughing trio "I'm not the Queen" (Balle), obtained an *encore*; and a very successful evening's entertainment was brought to a close with "Pour les Attraites"—"Marie Stewart" (Neidermeyer).—*Jersey Times*, Sept. 11.

TURIN.—King Victor Emmanuel has conferred the order of St. Maurice and St. Lazare upon M. Alard, the violin virtuoso.

ROME.—A short time since, Dr. Franz List had an audience of the Pope in the Vatican, and received from him a fine cameo of the Madonna as a present. In compliance with a request addressed to him, Dr. Liszt has composed a hymn for the grand sacred festival to be held in San Girolamo degli Schiavoni, at Rome, in honor of the Slavonian apostles, Cyrill and Method, who first propagated christianity in conjunction with numerous Slavonian Bishops, 1000 years ago, in Pannonia.

CHARLES MATTHEWS IN PARIS.*

There are very few English actors who can boast of having so many strings to their bow as Mr. Charles Matthews. In the more serious and solid attributes of the player's art he may be to some extent deficient. We don't say that he would make a very good Mercutio, that his Benedick would be perfection, or that his Henry Prince of Wales would escape invidious criticism: but in versatility of talent he is well nigh unsurpassed. He is the Figaro, not only of the drama, but of real life. "Jack of all trades and master of none" is an adage which does not apply to him, for Mr. Matthews has shown himself a proficient in all the trades to which he has devoted himself, either professionally or as an amateur. Few men in their time have played so many parts, or gone through so varied an apprenticeship to the vocation of a light comedian. It is reported of the founder of St. Simonianism, that he prepared himself for the task of regenerating the world through the medium of a new religion by becoming successively a cabinetmaker, a chemist, a botanist, a surgeon, an astronomer, a schoolmaster, a sailor, and a man of the world; his mundane studies including also chicken-hazard and free living. Mr. Matthews's range of acquirements is well nigh as extended. He was bred, we believe, an architect, and was at one time a district surveyor. He is, we have heard, a skilful and elegant painter in water-colors; of music in his soul he has plenty. It is uncertain whether, like William in *Black-eyed Susan*, he can "play the fiddle like an angel," but his proficiency on the guitar has been exhibited before the whole of fashionable London. He can sing; he can play the pianoforte and the Spanish castanets; he speaks French and Italian like a native; his management of the small-sword is dexterous and graceful; he dances with ease and lightness. From certain symptoms he was wont to betray in *Patter versus Clatter*, we incline to the belief that he possesses some acquaintance with the Welsh language; and we should not be at all surprised to learn that he could dance on the tight rope and on stilts, and that at feats of conjuring he had the power of making Robert Houdin tremble for his laurels. When to this we add that Mr. Matthews is an old stager in foreign travel; that he once made the grand tour with Lord Blessington, and has been at least twice across the Atlantic; and, to sum up, that he is a man of the world, as cool, as collected, and as sagacious as his own Mr. Affable Hawk, and as much, in one department of English law, be as profound an authority as either Mr. Commissioner Fane or Fonblanque—our readers will, we think, admit that among actors qualified to serve as abstracts and brief chronicles of the time, Mr. Charles Matthews has few if any compeers.

The points of resemblance between this ready and vivacious gentleman and the most approved comedians of the French stage have frequently been noticed by critics. The late Mr. Farren used to be compared to the famous Frenchman Perlet; but we don't know exactly where to choose in finding a foreign type to correspond with Mr. Charles Matthews. He is something like Bouffe and something like Achard, and a great deal more like the late Vernet. That his talent inclines rather towards the foreign than the native standard of histrionic merit is, however, undeniable; and it has often been a matter of surprise that Mr. Matthews—who as a fluent and grammatical French scholar has positively nothing to learn—should not have earlier tried his fortune on the Parisian stage. In his grand climacteric, the youngest-looking veteran of our drama has at length decided on appealing to a French audience. In a farcical trifle entitled *Un Anglais timide*—a French version of his own piece *The Bashful Man*—Mr. Matthews has appeared at the Variétés Theatre in Paris; and his impersonation of the principal character seems to have met with a fair but not an overwhelming amount of success. The second performance of the piece, which needed some curtailments and alterations to meet the taste of the habitués of the Variétés—a taste which is more capricious than refined—is said to have gone off better than the first; and we are told that "the plaudits of the company at the close left Mr. Matthews in possession of all the honors of denizenship on the Parisian boards." But we can readily understand how this triumph—if triumph it can be called—failed to be of an unmingled kind. It will take some time for the Parisians to overcome their surprise at the fact of an Englishman being able to speak pure and correct French. It has been stated in the local press that, "but for the unmistakable something which no foreigner can completely disguise," the actor in *Un Anglais timide* might be taken for a native of France. This "something" may be in part due to Mr. Matthews having learned French many years ago—such French as was spoken by Talma and Mademoiselle Mars, by Ligier and by Prevost—and that he has had no opportunity of acquiring the slipshod argot which is current at the Boulevard theatres. But, unless we are very much mistaken, there was another "something" which the Variétés audience experienced considerable difficulty in surmounting. An Englishman on the French stage is a traditionally popular character; but he is not at all the kind of Briton introduced by Mr. Charles Matthews.

* From the *Daily Telegraph*.

The French prefer their "Anglais" *au gros sel*, and very highly flavored indeed. To suit their taste the Englishman should be dressed up to the *outré* and preposterous model designed by M. Gustave Dore in his portrait of "Un Anglais à Mabilles." The taller and fluffier his hat, the more gigantic the chessboard pattern on his trousers, the higher his shirt-collars, the bigger his eye-glass, the redder his whiskers, the better. He should wear a macintosh and gaiters. His name should be "Lord Brown," and his eldest son should be a baronet, "Sir Smith." For propriety's sake he should be accompanied by a charming "Meess," with corkscrew ringlets, green spectacles, a coal-scuttle bonnet, and a little King Charles in a string. He should be perpetually vociferating "Goddam," and threatening to "boxer" the waiters. This is the Englishman the Parisians like. This is the Englishman whom the clever draughtsmen of the *Charivari* caricature in lithography once a week—whom M. Edmond About depicts in the "Roi des Montagnes"—the Englishman of vaudevilles and comic songs at *cafés chantants*—the Englishman who is very good-natured and brave and generous, but who, to the French mind, must be awkward, must be grotesque, that he may the better contrast with the easy, refined, and picturesque Frenchman. If Mr. Matthews had appeared on the stage of the Variétés with a bulldog between his legs and a bludgeon in his fist; if his legs had been cased in top-boots, and his head decorated with a broad-brimmed hat, if his exordium had been "*Moà avoir besion jouer la comédie en Française, oui!*" a shout of delight would have run through the house, and he would at once have created a furore. But he has destroyed an illusion, combated a silly prejudice, dissipated a stupid error. We are afraid that it will take a long time to make the French forgive him. People don't like to be convinced by ocular and oral demonstration of how foolish they have been. Moreover, the precedent established by Mr. Matthews is a perilous one. The next step in advance may be to show our neighbours what they seemingly failed to discover after eighteen months' close foregathering with us in the Crimea, namely, that the English military man is not habitually arrayed in a swallow-tailed coat, with bell-cord epaulettes on the shoulders, a shirt-collar like the mainsail of a cutter, a colossal frill, and Hessian boots.

There is yet another side to this question which merits a little more serious notice. There seems on the first night of Mr. Matthews's appearance to have been some kind of organised opposition to his performance. Whether the "claque" had not been discreetly "spoken to" prior to the rising of the curtain, or whether a portion of the audience came predisposed against the new candidate, we cannot precisely tell; but there appears to have been in the house the nucleus at least of a hostile cabal. We will not quarrel with our allies for being in general ignorance of Charles Matthews's celebrity in his own country; *omne ignotum pro magnifico* is a maxim inverted on the Boulevard. A Frenchman, as a rule, knows nothing of what passes out of France. Only the other day, in a French provincial journal, we saw a notice of *The Bohemian Girl*, which was stated to be "by Balfe, a composer utterly unknown in France." It is true that Mr. Balfe's opera, *Le Puits d'Amour*, was originally produced at the Théâtre de l'Opéra Comique in Paris, and had a long and very successful run there; but that matters little. The Parisians had never heard of Charles Matthews. He may not have been precisely the sort of Englishman they desired to see, and some of them hooted him. It was not for the first time. With shameful frequency, a nation who are more beholden to foreign patronage than any other people in Europe have treated English actors in Paris with studied uncivility, contumely and neglect. Nearly every English dramatic speculation in France has been a disastrous failure. Sometimes the French refuse their patronage, and allow the actors to starve; sometimes they come to hiss them off the stage. If we contrast their churlish and ungenerous treatment of our countrymen abroad with the reception their own countrymen enjoy here, we shall find a very heavy balance against France. Here the Frenchman is welcomed everywhere, and caressed and applauded in almost everything he chooses to put his hand to. French artistes, French Governesses, French milliners, and French cooks abound in every corner of the United Kingdom, and very often succeed in pushing Englishmen from their stools. Once only have we derogated from our well-earned reputation for artistic hospitality towards strangers. We remember the *Monte Christo* riot at Drury-lane. The public declined to tolerate the performance of a drama in about nineteen acts, which was to be continued night after night for the better part of a week. But this act of rudeness was a solitary one, and was due far more to the heat of political passions than to any settled dislike to the French drama or French actors. The long continuance of Mr. Mitchell's admirable French plays in London—the enthusiastic greeting we have accorded to M. Fechter and to Mademoiselle Stella Collas—are sufficient evidence of our partiality and our generosity to artistic foreigners. Of course the Parisians would repudiate any such thing as ignorance, even of the laws of international courtesy; but they have in the present instance shown a sublime indifference to that branch of social science,

To which Mr. Charles Mathews responded a few days after in the same journal, as follows:—

Sir—I have only just seen your paper of Saturday, containing a notice of my first appearance at the Théâtre des Variétés. Allow me, in the first place, to thank you heartily for all the kind and flattering things you say, and say so pleasantly, of me, and next to correct the impression you are evidently under that I was not only treated with injustice on the first night by the Parisian public, but that there was actually an organised opposition to my performance. Now, let me beg of you at once to dismiss this idea from your mind. There was neither cabal nor organised opposition of any kind, and the fault, such as it was, was entirely my own, and not that of the audience. I believe they came with every intention to be pleased, as I met with a most cordial reception, and two-thirds of the piece went off with shouts of laughter and every sign of good humor; but the latter portion was not to their taste—it dragged, and I soon discovered that they were getting bored. But it was not any one "ill-natured fellow in the pit." The necessity for explanation at the end of every piece, according to our English ideas of dramatic propriety—the seeing everybody married and settled, and all the obscure points of the plot mathematically cleared up before dropping the curtain—is not only not required by the French public, but is deemed tiresome: they like to drop the curtain when the fun is over, and guess the rest; and certain signs, which had nothing to do with me, but with the piece only, showed me that they had had enough and were getting out of patience at the long winding-up. I repeat, the fault was mine, and not theirs; and had one of their own favorite actors played the part, I believe he would have been treated in the same way. "Ill-will" I am sure there was none; for when, in the midst of their discontent, I said suddenly to the old man of the piece, "Come, come, for goodness' sake make haste and marry the young people; can't you see that the public is getting impatient?" the apropos speech was received with the greatest good humor, and was followed by a tremendous salvo of applause. On the second night, after wholesale cutting, which the manager had advised previous to the first performance, but to which I objected, having played the piece (*Cool as a Cucumber*) so often successfully in London—an obstinacy for which I paid the penalty—it went off from beginning to end with what actors call "one roar," and I am playing it nightly to "overflowing and enthusiastic audiences." There is a procession every morning to the box-office, and, in short, I may venture to say that I am—poetically speaking—the "talk of Paris." I hope you will make the *amende honorable* to the Parisian public by publishing these facts. I have every reason to be delighted with the perfect success of my experiment. I have received nothing but compliments and kindnesses from actors, authors, managers, public, everybody; and the criticisms in the newspapers are also so flattering and cordial that I cannot resist sending you them as vouchers for the truth of my statement. I am receiving an excellent salary, and as my engagement at the Haymarket prevents my remaining here beyond the end of the month, I am invited to return after Christmas, when a comedy will be written by a French author expressly for me.—Again thanking you for your exceedingly kind notice.

I am, Sir, yours, etc.,
Paris, Sept. 16.

C. J. MATHEWS.

MR. VINCENT WALLACE has returned to town after a lengthened tour on the continent.

BUSTS OF MR. BRINLEY RICHARDS AND MR. JOHN THOMAS.—Mr. William Davies, sculptor, of Merthyr, who executed the busts of these artists, has presented them to the Royal Institution of South Wales.

A SKETCH OF ROSSINI.—I called on him (Hiller) early yesterday morning. Who sat there? Rossini, big and stout, in a charming holiday humor. I really know few to equal him in wit and fun when he chooses; we were laughing the whole time. I have promised him to have Sebastian Bach's mass, and some other things, performed for him by the Cecilia Society; it will be something, to make Rossini admire Sebastian Bach! However, he is for doing like the Romans at Rome, and howling with the wolves. He declares himself enchanted with Germany; and, if he once gets the wine-list anywhere near the Rhine, the waiter has to show him to his room, or he would not be able to find it. He tells the most laughable anecdotes of Paris and the musicians there, of himself and his own compositions; and is so deferential in people's presence that one might positively think him in earnest had one no eyes to look upon his crafty face. But there is *esprit*, and liveliness, and wit in every feature and every word; and whosoever will not allow him genius need only hear him preach, and he will see reason to alter his opinion.—*Mendelssohn's Correspondence*.

BARCELONA.—Mad. Lagriva is engaged as *prima donna assoluta*, for six months, at 12,000 francs a month. She will be supported by Mesdames Colson, Grosso, Messrs. Negrini, Gambetti, Cresci, Squarcia, Bremond and Selva.

BADEN.—The fourth Concert of the Administration, as it is called, took place on the Duke's birthday. Mad. Dustmann-Meyer sang the grand air from *Der Freischütz*, as well as three songs by Mendelssohn. M. Vieuxtemps played his new Violin Concerto in A minor, with full band, and then a ballad and Polonaise, also of his own composition, with a pianoforte accompaniment, which Mad. Vieuxtemps executed in an admirable manner. Herr Alfred Jaell gave Schuman's Pianoforte Concerto, in A minor, splendidly, and was loudly applauded. He likewise gave Chopin's "Berceuse," and his own Waltz on motives from Meyerbeer's *Dinorah*. The concert concluded with a new duet, composed by MM. Vieuxtemps and Ed. Wolff, on motives from Weber's *Preciosa*. The executants were M. Vieuxtemps and Herr Jaell. In the course of the evening Herr Oberthür performed an original Concertino and a Fantasia on Scotch airs. The concert commenced with Beethoven's Overture, Op. 124, excellently rendered by the orchestra of the Theatre.—The brothers Wieniawski gave a concert which was well attended. The following is the programme: Violin Concerto, by Mendelssohn; Sacred Air, by Stradella; Concertstück for the Pianoforte, by C. M. von Weber; "Legende et Polonaise brillante," by Henry Wieniawski; the Page's air from the *Huguenots*; Prelude, by Mendelssohn, and "Valse brillante," by Joseph Wieniawski; Drinking Song, from *Lucrezia Borgia*; Andante, by Paganini; and "Le Carnaval de Venise." The military band performed, in addition to the above, two overtures.

The fifth concert of the Administration introduced Mad. Lemmens-Sherrington to a Baden audience. She sang Rode's Variations and the Shadow song from *Dinorah*, in both of which she was greatly applauded. M. Dalle Aste sang the Cavatina from Balfe's *Bohemian Girl*, Schubert's "Lindenbaum" and the "Armourer's Song," by Lortzing. The violin was represented by Herr Jehin Prume, who began by executing the second and third movement of Mendelssohn's Violin Concerto. He then played a "Fantasie brillante" of his own composition, in the middle of which one of the strings of his instrument unfortunately snapped. This may have been attributable to the great heat, but the same cannot be said of the utter want of merit displayed in the fantasia. Sig. Batta does not possess more talent as a composer than Herr Jehin Prume, though, as a mere executant on the violoncello, he is not bad. He performed a fantasia upon *Robert le Diable*; Schubert's "Ave, Maria," and a trifle called "Un Songe d'Enfant," the first piece and the last being original. M. Mortier de la Fontaine presided at the piano, but he does not keep good time. This was apparent in Mendelssohn's G minor Concerto, the last movement of which was completely spoilt, as was a Menuet of Haydn's, by the continuous *tempo rubato*. M. Mortier de la Fontaine played, moreover, some smaller pieces, but all in the same objectionable fashion. The band, too, which commenced the concert with Weber's overture to *Euryanthe*, did not play nearly so well as it generally does. We will complete our account of musical doings at Baden by the following *compte rendu*, taken from the columns of the *Neue Berliner Musik-Zeitung*, without, however, holding ourselves responsible for all the opinions it contains;—"This charming watering place appears, at the present moment, to be the only spot where anything really remarkable is being done in the way of music. New works succeed one another, and the public is fairly overwhelmed with musical productions. In the first place, we had, at the commencement of the month, Litolf's opera: *Le Chevalier Nahel*. It is a work very finely conceived and possessing true originality. The action occurs during the Thirty Years' War. Duke Bernhard of Saxe-Weimar is the suitor of Wilhelmine von Offenburg, but he is more in love with a young gipsy of the name of Cecilia, who is gifted with a splendid voice and loves a Swedish Cornet. The military operations of the Duke and his love affairs are managed by the Chevalier Nahel, a kind of magician. At the end of the opera, the Cornet, Max, shoots the Chevalier with a pistol, and it turns out that Cecilia is the daughter of King Gustavus Adolphus, who unites the lovers, while Duke Bernhard marries Wilhelmine. The opera was well performed. Mad. Colson sang the part of Cecilia; Mad. Faure, that of Wilhelmine; M. Balanqué, that of Nahel; M. Jourdan, that of Max; and M. Berthelier, that of Pangolan. Litolf conducted, and the opera has already been represented several times.—Another work which has pleased very much is *König Enzo*, by Abert. It is sung by the company from Carlsruhe. It had been previously successful in Stuttgart, and has now delighted every one in Baden, especially the French. The French press here and in France is full of its praise, and it is even believed that Herr Abert will receive a commission to write an opera for Paris. *Des Goldschmidt's Tochterlein*, by Membree, still attracts. It is, by the way, remarkable what an influence German literature now exerts upon the French operatic stage, while the exact contrary was, as we all know, formerly the case. For a long time, a large number of theatrical managers, of composers and of the public, had confidence in the dramatic value of a plot, only when it was adapted from the French. Since, however, the knowledge of German literature has increased in France, a large portion of French librettos appear to be freely adapted from the German, a fact, at any rate,

worthy of remark. The new French operas produced here this season corroborate this observation. *Membre's* opera is adapted from Uhland; Rosenhain's from Kotzebue; Litolf's has a German story, and Reyer's opera, *Maitre Wolfram*, produced for the first time on the 16th August, has also for foundation the idea of a German romanticist, Callot-Hofmann, although the French adapter, M. Méry, has treated it very freely. According to German notions, *Maitre Wolfram* is not a comic, but a purely lyrical opera. A master of composition loves a young orphan, who entertains, from feelings of gratitude only, a sisterly affection for him, as she already loves some one else. The master thinks his sentiments are reciprocated; but it is not long ere the truth is discovered, and Wolfram returns silent and lonely to his art again. Several of the numbers are very successful, while others, such for instance as the love duet, are wanting in inspiration. The opera is, by the way, by no means new; it is simply re-arranged. It is Reyer's first work, produced as far back as 1845 at the Théâtre Lyrique, Paris. The second opera of the evening was *Beatrice et Bénédicte*, an old and dear friend from last season. Berlioz is a master *par excellence*; with him, each separate bar is original; every touch is produced by a delicate and certain hand, and if his peculiar style of fancy strikes many as strange, let them only take the trouble to study his music thoroughly, and they will be charmed with it ever afterwards. Berlioz is one of the few composers who are not to be imitated; nay, we may go much further and say, he never even repeats himself, but is always new and surprising; in a word, he is thoroughly original. That he is one of the greatest masters of composition we now possess is, at the present day, an acknowledged fact; as he is, in addition, one of the most clever contrapuntists existing, his orchestra is distinguished for an amount of animation and a richness of coloring which entrance connoisseurs. In *Beatrice et Bénédicte*, Berlioz appears in a new light. He exhibits humor which deserves to be entitled truly Shakespearean, and anything like which we find only in his *Cellini*. In this instance, too, the composition of his orchestra is as simple as possible, and completely refutes the charge brought against him pretty often of being able to work only with large masses and of requiring gigantic choruses. Space will not permit us to go into details. We may mention, however, that, this year, two pieces have been added to the second act: a charming women's trio (A flat major), one of the most beautiful pieces in the whole opera, and a bridal chorus (continuing the trio), behind the scenes (E major). Madame Charton-Demeur again sang *Beatrice*, and in a wonderful manner. This lady is a real and a great artist, who knows how to combine singing, conception and acting into such a harmonious whole, that any composer who obtains her as the interpreter of his works may consider himself fortunate. Her blamelessly beautiful impersonation was the gem of the evening. Next to her comes M. Jourdan, who is admirably adapted for the part of *Bénédicte*, and is generally, in our opinion, a thoroughly sympathetic artist. His performance suffered somewhat, however, on this occasion, from the fact of his not feeling quite as much at home in his new character as an artist must feel if he would exert his powers with absolute freedom. The parts of Hero and Ursula found in Mesdames Henrion and Faivre less talented representatives than they had last year; M. Raynal was respectable as Claudio; in M. Balanqué, Don Pedro, we greeted an artist who is always welcome, while M. Mengal was very comic as "Somarone," only the part was too high for him. The choruses went well, and the orchestra was admirable, Berlioz himself conducting. When he made his appearance, he was received most flatteringly both by the orchestra and the audience. Most of the pieces were loudly applauded. Madame Charton was recalled after her grand air, while the same compliment was paid to Mesdames Henrion and Faivre, after the transportingly beautiful Duet-Nocturne in E major, at the conclusion of the first act. Thus this opera has once again gone brilliantly through the ordeal of public opinion; may it now pursue its course with the like success at other theatres. Weimar was the first to follow up the initiative taken by Baden. The opera was performed there successfully last season, and will be repeated next month.—M. Meyerbeer has arrived.

BADEN.—Mad. Viardot-Garcia appeared lately in Gluck's *Orpheus* with great success. The King of Holland, who is here incognito, as the Count Van Brugge, has made her a present of a valuable bracelet as a token of his admiration. Queen Augusta of Prussia, also, has highly complimented her.

NAPLES.—The San Carlo is to be let on lease for three years, commencing October 1st. It has been decided that the State shall allow a yearly subsidy of nearly 400,000 francs.—At the funeral service in memory of Col. Nullo, who fell in the Polish struggle, a symphony by Bottesini was performed. All the papers speak very highly of it and pronounce it a masterpiece. A mass by Zingarelli was sung, on the same occasion, by Mirale, Debassini, and Negrini.

BRUNSWICK.—It appears that during the last dramatic and operatic year 44 different operas were performed at the Ducal Theatre. This is a considerable number in itself, but its value is heightened by the fact that the repertory consists almost exclusively of the best operas extant. In the bills we find the names of Mozart, Rossini, Bellini, Beethoven, Weber, Kreutzer, Auber, Méhul, Halévy, Flotow, Lortzing, W. Müller, Meyerbeer, Donizetti, etc.—*Der Freischütz* was performed eight times; *La Muette* and *Don Juan*, 4 times; *Die Rose von Erin*, 5 times; *Guillaume Tell*, *Das Nachtlager in Granada*, *Lucia di Lammermoor*, *Die Beiden Schützen*, *Der Waffenschmied*, *La Juive*, *Indra* and *Les Huguenots*, 3 times each; *Norma*, *Der Wildschütz*, *La Sonnambula*, *Tannhäuser*, *Der Zweikampf*, *Martha*, *Fidelio*, *Il Barbiere*, *Joseph*, *Le Maçon*, *Il Trovatore*, *Rigoletto*, *Czaar und Zimmermann*, *Hernani*, *Richard Löwenherz*, *Schwester von Prag*, and *La Réole*, twice each; *Dinorah*, *Fra Diavolo*, *Les Dragons de Villars*, *Le Domino Noir*, *Gustave*, *Le Nozze di Figaro*, *Le Philtre*, *La Fille du Régiment*, *Roméo et Juliette*, *Zampa*, *Le Prophète*, *Les faux Monnayeurs*, *Die lustigen Weiber*, and *Lucrezia Borgia*, once each.

VIENNA.—Great progress is being made with the new Opera House, although the internal decorations will not be commenced before the beginning of next year. The building, when quite full, will contain 3000 persons; 430 stalls; 250 seats, and standing room for 200 persons in the pit; 98 boxes, 32 being on the pit-tier; 30, on the first tier, 30, on the second tier; and 6 on the third tier. The third tier contains, moreover, 170 stalls, and 280 unreserved seats. On the fourth tier, there are 90 stalls, and 400 unreserved places. The Imperial private box will be on the right of the stage, and the Grand-Ducal private box, on the left, while the Imperial state box will be in the middle of the house.

LYONS.—M. Luigini replaces M. Hainl as conductor here. Besides Mad. Cabel and Dulaurens, Madlle. Lagye is engaged for the next season.

HAMBURG.—The season of the Italian Opera Company was announced to begin on the 10th September, under the management of Sig. Merelli. The great attraction is Adelina Patti.

WIESBADEN.—Mad. Jenny Lind Goldschmidt was here at the beginning of the month.

NEW YORK.—Madlle. Felicita Vestvali, the singer, has just died, of aneurism of the heart.

Advertisements.

ROBERT COCKS & CO'S NEW MUSIC.

ALFRED MELLON'S PROMENADE CONCERTS.

THE ROYAL BOUDOIR QUADRILLE, for the Pianoforte, by CHARLES COOTES, introducing BRINLEY RICHARDS' New National Song, "God Bless the Prince of Wales," "The Albert Edward March," "The Harp of Wales," "March of the Men of Harlech," "Poor Mary Anne," "Chime again, beautiful bells," "Ash Grove," and "Ap Shenkin," finely illustrated (with Cornet ad lib.), 4s. Piano Solo and Duet, 4s. each. Ditto, for a Quadrille Band, 3s.

GRAND CHORAL GATHERING, CRYSTAL PALACE. Conductor, Mr. GEORGE W. MARTIN. The words of the Songs, "There's joy in Merry England," and "God Bless the Prince of Wales" (to be sung, Sept. 19, by 5,000 voices), may be had in any number gratis and post free.

ROYAL MILITIA MARCH for the PIANOFORTE (finely illustrated), composed by STEPHEN GLOVER. Post free, 2s.

THE SAVOYARD'S RETURN. Song. By ALFRED PIATTI. Poetry by KIRKE WHITE. Sung by Mr. Sims Reeves. 3s. "Mr. Sims Reeves gave his ballad, 'The Savoyard's Return' (at the Worcester Festival), with great expression. The great charm in his ballad singing is, that he always appears to feel the words."—*Report in Berron's Worcester Journal*. London: ROBERT COCKS and Co., New Burlington Street, W. All music-sellers.

MASONIC AIRS.—FANTAISIE MELANGE, 3s. Piano—Brilliant. By R. ANDREWS, 144, Oxford Street, Manchester; also, THE ENTERED APPRENTICE'S SONG, 1s. 6d.

GOUNOD'S SERENADE or BERCEUSE, with Accompaniment for Piano and Harmonium, or Violin, or Flute, or Violoncello, ad lib. No. 1 in G, No. 2 in F, No. 3 in E flat. Each 3s. Schorr & Co., 157 and 159 Regent Street, London.

"THE MESSAGE,"—for the Pianoforte.

SIMS REEVES'S Great Song, "THE MESSAGE," is now published, price 4s., transcribed for the piano by the composer, J. Blumenthal. London: DUNCAN DAVISON & Co., 244 Regent Street, W.

ÉCOLE CLASSIQUE DU CHANT.

COLLECTION OF VOCAL MUSIC

From the Chefs-d'œuvre of the great Italian, German and French Classical Composers; with the traditional style, accentuation, phrasing, &c., of each Morceaux, with French words by Sylvain St. Etienne, Quinault, &c.

BY

MADAME VIARDOT-GARCIA.

To be obtained of DUNCAN DAVISON & Co., 244 Regent Street, W.

| | | |
|---|-------------|-----|
| No. 1. Air de MÉDUSA (Contralto) | J. B. Lulli | 4 0 |
| 2. Air de LUCIFER (Bass) | Handel | 4 0 |
| 3. Duo des SIRENES (2 Soprani) | Handel | 4 0 |
| 4. SICILIENNE (Tenor) | Pergolesi | 4 0 |
| 5. Air d'ORPHEE (Contralto) | Gluck | 4 0 |
| 6. Air de COSI FAN TUTTE (Tenor) | Mozart | 3 0 |
| 7. ADELAÏDE (Tenor) | Beethoven | 4 0 |
| 8. Romance du SAULE (Mezzo-Soprano) | Rossini | 4 0 |
| 9. Air du FRETSCUTZ (Soprano) | Weber | 4 0 |
| 11. Couplets de SUZANNAH (Soprano) | Handel | 4 0 |
| 12. Cantata de la PESTECOTE (Soprano or Tenor) | S. Bach | 4 0 |
| 13. PLAISIR D'AMOUR (Mezzo-Soprano) | Martini | 3 0 |
| 14. Trio de DON JUAN (Tenor and 2 Soprani) | Mozart | 3 0 |
| 15. Air de la FLÛTE ENCHANTEE (Bass) | Mozart | 3 0 |
| 16. Air de DIDON (Soprano) | Piccini | 4 0 |
| 17. Air d'ÉDIFE A COLONE (Bass or Barytone) | Sacchini | 3 0 |
| 18. Air de MÉDÉE (Soprano) | Cherubini | 4 0 |
| 19. Air de STRATONICE (Tenor) | Mehul | 4 0 |
| 20. Duo du FRETSCUTZ (Soprano or Mezzo) | Weber | 4 0 |
| 21. Fragment du XXI ^e Psaume (Contralto) | Marcello | 2 6 |
| 22. Verset du Te DEUM (Basso or Contralto) | Handel | 2 0 |
| 23. Air de JULES CÉSAR (Soprano) | Handel | 3 0 |
| 24. Air D'IPHIGÉNIE EN AULIDE (Soprano) | Gluck | 2 6 |
| 25. Duo des NOCES DE FIGARO (2 Soprani) | Mozart | 3 0 |
| 26. La Violette (Tenor) | Mozart | 2 6 |
| 27. Air de ROMEO ET JULIETTE (Soprano) | Steibelt | 4 0 |
| 28. Air d'ARIODANT (Mezzo-Soprano) | Mehul | 4 0 |
| 29. Air d'OBÉRON (Mezzo-Soprano) | Weber | 2 6 |
| 31. Air d'ÉGLISE (Tenor) | Stradella | 3 0 |
| 32. Air de POLYPHEME (Bass) | Handel | 4 0 |
| 33. Air de CASTOR ET POLLUX (Mezzo-Soprano) | Rameau | 2 6 |
| 34. Air d'AGORISME (Soprano) | Grain | 4 0 |
| 35. Air d'ALCESTE (Soprano) | Gluck | 3 0 |
| 36. Air du STABAT (Contralto) | Haydn | 3 0 |
| 37. Duo de COSI FAN TUTTE (Soprano Contralto) | Mozart | 4 0 |
| 38. Quand j'admire (Tenor) | Mozart | 3 0 |
| 39. Romance de NINA (Soprano) | Daleyrac | 3 0 |
| 40. Air de POLIDORO (Bass) | Rossini | 3 0 |
| 41. Air de RINALDO (Soprano) | Handel | 2 6 |
| 42. Air de JOSUE (Basse) | Handel | 2 6 |
| 43. Air dans la CANTATE FUNÉRAIRE (Contralto) | Seb. Bach | 2 6 |
| 44. Air d'ALCESTE (Soprano) | Gluck | 3 0 |
| 45. Air de la CREATION (Soprano) | Haydn | 4 0 |
| 46. Air du ROI PASTEUR (Soprano) with Violin | Mozart | 5 0 |
| 47. Air de CHERUBINO (Soprano) | Mozart | 2 6 |
| 48. Trio D'ÉDIFE A COLONE (Tenor, Bass and Soprano) | Sacchini | 3 0 |
| 49. Air de ZEMIRE ET AZOR (Tenor) | Grétry | 3 0 |
| 50. Ballade de PRECIOSA (Soprano) | Weber | 2 6 |

LONDON: DUNCAN DAVISON & Co., 244 Regent Street.

MARCH OF THE DANISH GUARDS.

For the Pianoforte. Arranged by CARL VOGLER.

This fine march was played with great effect by the band of the Coldstream Guards under the able direction of Mr. Godfrey, at the grand banquet given to the Prince and Princess of Wales, at Northumberland House, and was repeated three times during the evening, by desire of H.R.H. the Prince of Wales.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

W. H. HOLMES'S FOUR SACRED PIECES for the Pianoforte.

"SUNDAY AT HOME;" Introducing "Awake, my soul, and with the sun," O thou that tellest good tidings to Zion," (*Messiah*) "How beautiful are the feet of them that preach the Gospel of Peace," and Evening Hymn, "Glory to Thee my God this night." 3s.

"CHRISTMAS;" Introducing "Christians Awake," Pastoral Symphony from the *Messiah* ("The shepherd's playing on their pipe," &c.), Chorus, "For unto us a child is born" (*Messiah*), and "Lo, he comes in clouds descending." 3s.

"NEW YEAR'S EVE;" Introducing "Hark! the vesper hymn is stealing," "Adeste Fideles," and the Sicilian mariner's hymn." 3s.

"EASTER;" Introducing Easter Hymn "Jesus Christ is risen to day," "But thou didst not leave his soul in hell" (*Messiah*), "Hallelujah chorus," Handel. 3s.

DUNCAN DAVISON & Co., 244 Regent Street, W.

Where also may be obtained:—Highland Echo, 3s.; and Selections from the Drawing Room of Compositions, by Eminent Composers:—No. 1. "Inspiration," by E. Wolfe, 1s.; No. 2. "Gaiety," by Handel, 1s.

Sydney Smith's

THREE

NEW PIECES.

DANSE NAPOLITAINE,

FOUR SHILLINGS.

FANDANGO,

FOUR SHILLINGS.

CHANSON RUSSE,

FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,

18 HANOVER SQUARE.

Paris, Brussels, and Mayence

MESSRS. SCHOTT.

FAUST:

Opera in Four Acts.

MUSIC BY CH. GOUNOD.

PERFORMED AT HER MAJESTY'S THEATRE.

| | s. | d. |
|---|----|----|
| Opera complete, Voice and Piano, with Italian or French Words | 16 | 0 |
| Opera complete, Pianoforte Solo | 7 | 6 |
| Opera complete, Pianoforte Duet | 15 | 0 |

*Detached Vocal Pieces, with Italian Words, from 2s. to 4s. each.
Thematic Catalogues sent on application.*

| | | |
|---|---|---|
| The Flower Song, with French and English Words | 2 | 6 |
| The Waltz, with French words | 2 | 6 |
| Air de Bijoux, with French words | 2 | 6 |
| Recit. and Bijou Song, with English words | 3 | 0 |
| The Cavatina, with English words | 2 | 6 |
| The Duet, with English words | 3 | 6 |
| The Song of the King of Thule, with English words | 2 | 0 |

PIANOFORTE ARRANGEMENTS.

| | | |
|---|---|---|
| The Favourite Airs, as Solos, in three books, FRANZ NAVA, each | 5 | 0 |
| Ditto as Duets, in three books, RENAUD DE VILBAC, each | 6 | 0 |
| Bouquet de Mélodies, in two books, CRAMER, each | 4 | 0 |
| The Faust Waltz, arranged by CHARLES COOTE, illustrated— | | |
| Solo or Duet | 4 | 0 |
| Full Orchestra | 3 | 0 |
| Septett | 2 | 0 |
| Brass Band, arranged by W. Winterbottom | 7 | 6 |
| The Faust Quadrille, by CHARLES COOTE, illustrated— | | |
| Solo or Duet | 4 | 0 |
| Full Orchestra | 3 | 0 |
| Septett | 2 | 0 |
| The Faust Galop, arranged by CHARLES COOTE, illustrated. Solo or Duet | 3 | 0 |
| Set of Waltzes, by STRAUSS | 4 | 0 |
| BRINLEY RICHARDS Fantasia | 4 | 0 |
| " " " " " The Soldier's Chorus | 3 | 0 |
| KUHE Fantasia | 4 | 0 |
| OSBORNE Fantasia | 4 | 0 |
| " " " " " Salve dunora | 3 | 0 |
| LISZT Grand Fantasia | 6 | 0 |
| LEYBACH Fantaisie élégante | 4 | 0 |
| KETTERER Fantaisie brillante | 4 | 0 |
| " " " " " Polka Mazurka | 3 | 0 |
| KRUGER Chœur de Soldats | 4 | 0 |
| CRAMER Bouquet de Mélodies in two books, each | 4 | 0 |
| BURGMÜLLER The Waltz, Solo or Duet | 4 | 0 |
| CH. GOUNOD The Waltz | 3 | 0 |
| AD. LE CARPENTIER Fantaisie brillante sur la Valse | 3 | 0 |
| MAD. OURY Grand Fantasia | 4 | 0 |
| A. GORIA Romance des Fleurs | 3 | 0 |
| RENAUD DE VILBAC Chœur de Soldats, as a Duet | 4 | 0 |
| " " " " " La Valse, as a Duet | 4 | 0 |
| RUMMELL Fantaisie Facile | 3 | 0 |
| " " " " " Ditto, as a duet | 3 | 6 |
| RIMBAULT Gems of Gounod's Faust each | 2 | 0 |

- No. 1. The Waltz.
2. The Bijou Song.
3. Kermesse.
4. The Flower Song.
5. Faust and Marguerite, Duet.
6. Soldier's Chorus.
7. Chorus of Old Men.
8. Garden Cavatina.

| | | |
|--|----|---|
| J. BALSIR CHATTERTON. The Waltz, arranged for the Harp | 3 | 6 |
| " " " " " The Soldiers Chorus, Harp and Piano | 5 | 0 |
| CH. GOUNOD. Méditation sur Faust, for Pianoforte, Harmonium, and Violin or Violoncello | 6 | 0 |
| The Favourite Airs for Violin, Solo | 1 | 6 |
| The Favourite Airs for Flute, Solo | 1 | 6 |
| The Favourite Airs for Cornet, Solo | 1 | 6 |
| Grand Selection, No. 1, for Military Band, arranged by Godfrey | 15 | 0 |
| Grand Selection, No. 2, for Military Band, arranged by Godfrey | 15 | 0 |
| Grand Selection, for Brass Band, arranged by Winterbottom | 7 | 6 |

London: CHAPPELL & Co. 50 New Bond Street.

HERR SCHACHNER'S ORATORIO,

'Israel's Return from Babylon.'

BOOSEY AND SONS

Have much pleasure in announcing that they have purchased the Copyright of HERR SCHACHNER'S Grand Oratorio,

'Israel's Return from Babylon,'

which was performed with such eminent success a short time since at Exeter Hall, with the aid of Mademoiselle TITIENS and Mr. SIMS REEVES. It is about to be reproduced at the Worcester Festival on a scale of very great magnificence, and the Publishers are glad to announce that the complete work will be ready for sale in time for this important performance.

The Pianoforte Score will be published in a handsome volume, complete,

PRICE ONE GUINEA,

several hundred copies having already been subscribed for.

The separate Vocal Pieces will also be published at the usual prices.

With the view of assisting the numerous Choral Societies in the production of a work that cannot fail to attain a high and permanent position in the grandest School of Sacred Music, the Publishers have determined to publish the Orchestral Score, and the separate Orchestral and Vocal Parts, at the lowest possible price. These will shortly be ready for delivery, and orders may at once be forwarded to the publishers for copies.

THE BOOK OF WORDS

(Also the property of Boosey & Sons) may be had on moderate terms for public performances.

28 HOLLES STREET,
20th June, 1863.

TO CONDUCTORS OF BRASS BANDS.

THE CHEAPEST MUSIC EVER PUBLISHED.

BOOSEY'S BRASS BAND BOOKS, in Nine Volumes, cloth backs, price 7s. 6d., complete, contain two Grand Operatic Selections (Norma and Sonnambula), two Large Selections of English and Irish Airs, two Selections of Christy and Popular Songs, the Overture to the "Crown Diamonds," two Sets of Valses, Set of Quadrilles, and Polka, arranged for the nine most useful instruments, the Music for each being in a large Volume by itself. Extra Parts may be had.

No Reduction to the Profession.

BOOSEY AND SONS, HOLLES STREET.